Narain's University Series of English Literature No. 4.

MARLOWE

OCTOR FAUSTUS

with

An Introduction, Text, Paraphrase, Summaries, Critical Annotations, Questions and their Answers.

Dr. S. K. Banerjee, M. A., Ph. D.

A 'NARAYAN' PUBLICATION

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1564—1593

INTRODUCTION

1. Marlowe's Life and Works. Christopher Marlowe, the great predecessor of Shakespeare, was born a shoemaker's son, at Canterbury, and baptised on 26th February, 1564. He was educated at the King's School Canterbury, which he entered in 1578. From here he was sent to Benet (now Corpus) College, Cambridge. He matriculated in 1581, took his B. A. degree in 1584, and his M. A. in 1587. Francis Kett, the mystic, who was burnt for heresy in 1589, was a Fellow and tutor of Benet College. It is believed that he was perhaps responsible partly for Marlowe's attitude towards religion, an attitude often described as atheistical, but probably merely unconventional. After going down from Cambridge, Marlowe became a secret service agent of some kind, and travelled abroad in this capacity. The government specially recommended him for the M. A. degree, which the college authorities were apparently indisposed to grant. Marlowe now settled in London and soon joined the Lord Admiral's Company of Players. From this career of an actor, Marlowe soon began his career of a dramatist.

His "Tamburlaine the Great", in two parts, was first printed in 1590, and probably produced in 1587. This play was obviously a young man's work, but its exaggeration contributed to its success, and its influence on English tragedy was very great. "The Tragical History of Doctor Faustus" was the next drama and it was produced in 1588. "Faustus" is rather a series of detached scenes than a finished drama ; nevertheless there are some noble scenes which are marvellously impressive. "The Famous Tragedy of the Rich Jew of Malta" was produced after 1588. It is a very unequal play. The first two Acts are quite in keeping with the sense of the plot ; but the last three are feeble and degenerate into vulgar caricature "Edward II" produced about 1590 is the maturest of Marlowe's plays. The poetic extravagance of the previous plays is absent here, and it is planned and executed more firmly. "The Massacre of Paris", the weakest of Marlowe's plays, has come down to us in a mutilated form. It actually deserves no notice except for its strong anti-Catholic tendencies. "The Tragedy of

Dido" was begun by Marlowe and was finished by Nash. It is of little importance. But it shows the epic nature of Marlowe's genius.

But Marlowe was more a poet than a dramatist. The unfinished poem, "Hero and Leander", composed in heroic couplets of consummate beauty, was first published in 1598. It may claim to be the greatest as well as the most influential of Elizabethan poems. Shakespeare quoted in "As You Like It" the line, "Whoever loved that loved not at first sight ?" and feelingly apostrophised the poet as "Dead Shepherd." His pastoral poem "Come live with me and be my love" is also remarkable for its tender sweetness.

Marlowe led a dissipated life. He mixed with shady characters, and he met his death in a tavern brawl with one of these men, at Deptford, in his twenty-ninth year (1593). This account of Marlowe's death has, however, been disputed by some scholars. According to them, Marlowe was assassinated on political grounds by one Ingram Frizer. In any case, this young genius died a mysterious death in 1593.

2. History of English Drama from the beginning to the time of Marlowe. Whilst in other countries, especially in France, the sources of the modern Drama were manifold, literary and popular, lay and ecclesiastic, in England the early plays mostly bore an ecclesiastical character. It would be wrong, however, to imagine that the English Drama had its sole source in religion. If religion was the paramount factor regulating early medieval life an equally potent factor was war, as also the desire for sport and fight. War and religion, the feudal lord and the priest, loomed largely upon the horizon of the early medieval Englishmen. These two, the priest and the feudal lord, were the instigators and the patrons of the drama in its infancy. The former wished to instruct others, and the latter to amuse himself and beguile his time. Thus side by side with the Masque the whole divine service, the Church processions and the religious festivals sprang up, festivals containing not only religious but also secular and even pagan elements. Thus the drama was fostered and developed.

In England the different stages of the development of the early dramatic compositions in verse started with the Miracle and Mystery Plays. These were frequently acted in the 12th century England. The subjects of the Miracle plays were taken from the legends of the saints and the acts ascribed to Virgin

Mary. The Mystery plays dealt with subjects taken from the Scripture. The two kinds of plays—these terms being used indiscriminately—were at first acted in the church itself; then in the churchyards; and then on stages or platforms in the open air by the guilds or trade companies.

Gradually these Miracle plays began to introduce more secular and human form of art, by abandoning the scriptural and legendary persons, and by using abstractions, and symbolical characters by means of which they instructed and amused the audience. This detachment of abstractions, such as vice and virtue, from their religious atmosphere, appeared in a new form of play, which came to be known as the "Morality."

But after the Reformation movement, the Mysteries and Moralities ceased to please the public, because of their former connection with the Old Church. Moreover, the interest in classical studies—a direct result of the Revival of Learning—had stimulated dramatic activity in the direction of plays nearer to life and more regular in form. The audience also wanted more and more to see the treatment of actual human life and affairs in the drama. These demands were met by the "Interlude." The name "Interlude" means a play interposed between two other things. In the Interlude the element of diversion or fun is emphasised, as contrasted with the seriousness of the Miracle and Moral plays. John Heywood was the originator of this species of drama, and his characters are real men and women, and not purely allegorical abstractions.

Other forms of enjoyment in vogue in England about the same time as the Interlude, were the Pageants and Masques—plays full of scenic representation and the splendour of costume. All these forms of acting contributed in their individual manner to the growth of the English drama.

Thus, the Drama that had migrated from the Church into the market-place, now sought refuge in the banqueting halls of the great. It was now gradually divesting itself of its religious garb, and putting on a new vesture woven of the passions and interests of active human life. As the Drama passed into the hands of the common people, comedy instead of tragedy naturally became more popular, for the masses wanted to be amused. Thus in England comedy developed before tragedy. In comedy also there was more scope for introducing realistic

subject-matter. So we find the medieval English stage producing such supreme comedies as "Ralph Roister Doister" by Nicholas Udall, or "Gammar Gurton's Needle" by John Still.

The birth of English tragedy dates back to the days of the Italian Renaissance. Tragedy requires a study of classic antiquity. So foreign influence was an absolute necessity, and this was supplied by the Revival of Learning.

The brilliant light of the Renaissance rent the darkness of medievalism and cast its rays upon the distant North. In the domain of Drama, tragedy was inaugurated by the translations of Seneca as early as the fifteenth century. Under Italian guidance, the English authors also took seneca as their model and began to write plays. The first product of this school of English playwrights, was a tragedy, entitled "Gorboduc" and its authors were Thomas Sackville and Thomas Norton.

Meanwhile the national sentiment was working in the dark and suddenly the day broke, ushering in the dazzling light of the Elizabethan drama. The galaxy of the names of playwrights, which decorate the Elizabethan dramatic stage, gave expression to the spirit of the age in various types of plays. This crowded and brilliant age was dominated by the school of playwrights known as the "University Wits"—Greene, Peele, Lodge, Nash and Kyd—who tried their hand at playwriting and aimed at freeing drama from the shackles put upon it by the medieval stage craft. But it was Christopher Marlowe, the last of these "Wits", who was able to pave a clear path for the untrammelled art of Shakespeare, by amalgamating the various dramatic styles in which his friends and contemporaries excelled.

3. Marlowe's contribution to the development of English tragedy. (a) *Earliest tragedy.* In order to estimate Marlowe's contribution to the development of English tragedy we must have an idea of the earliest English tragedy, namely "Gorboduc" by Sackville and Norton. So far as tragedy was concerned, the ages we have been discussing were, indeed, dark. Light began to break in with the increasing knowledge of the classics, for Seneca was one of the first authors to be studied in the classical revival with which we associate the earlier Renaissance. Thomas Norton and Thomas Sackville applied themselves to the formidable task of making an English tragedy out of Seneca

and the result was "Gorboduc" (1562). It is also known as "Ferrex" and "Porrex". This tragedy betrays clearly its indebtedness to Seneca in style and treatment of theme; but it is to be noted that it deals with what is virtually a 'romantic' subject. The story of "Gorboduc" is taken from Geoffrey of Monmouth. Inspite of imitations, this tragedy showed some innovations. The authors dispensed with the old chorus and substituted for it allegorical dumb shows—a characteristic of the Italian plays. This reveals their consciousness of the requirements of the new age. As to the style, though it was crude, the authors showed remarkably daring spirit in their management of the blank verse. Moreover, there were direct allusions to the contemporary political situation in "Gorboduc." The political disquisitions which the reader of to-day finds so tedious had a very immediate interest to the courtiers and lawyers who first heard them. This adoption of a native subject is noteworthy. Even more significant is the wide canvas employed, and the absolute disregard of the unities of time and place. The authors made beginnings—though little more than beginnings—which were to be developed into the peculiar merits of the Elizabethan tragedy. But the Senecan characteristic—long sententious speeches and almost complete lack of action coupled with scenes of gruesome murders—were reproduced in "Gorboduc". This effort of Sackville and Norton was followed by Thomas Hughes' "The Misfortunes of Arthur", (1588), Robert Wilmot's "Tragedie of Tancred and Gismund" (1567-68), and George Gascoigne's "Jocasta." All these plays betray the influence of Seneca upon them and have similar characteristics.

(b) *Marlowe's breakaway from Senecan tradition.* Towards the end of the fifteen-sixties and throughout the seventies, monstrosities by tragi-comedy out of Seneca, with their garrulous ghosts, their extravagances of rhetoric, their excruciating platitudes and their fantastic horrors, became the rage, not only in the halls of the classes educated up to their pretensions, but also among the general populace. It was Christopher Marlowe who freed Elizabethan drama from Senecan influence. In the Senecan blank verse, each line ended with a strongly accented syllable, and stood by itself separated by a pause from the preceding and following verses. The effect was tame and monotonous. This sort of verse structure, naturally dwarfed the

construction of the stage-plot. Marlowe, however, altered the structure of the metre, varied the pauses, interlinked verse and created an entirely novel rhythm of surpassing flexibility and power. In this way Marlowe turned the "leaden ore of the metre of Gorboduc into the liquid gold of his mighty line." Marlowe also broke away from the medieval conception of tragedy which was a distinctly moral one. The medieval drama had to show the hero's fall into adversity and thereby inculcate a moral lesson. But Marlowe dared to claim admiration for men, who might be regarded as criminals, and to make of them demigods. Then again, for the middle ages, tragedy was a thing of princes and princesses only, but for Marlowe it was a thing of individual hero. Thus his Dr. Faustus is an ordinary German doctor and alchemist. Moreover, according to the medieval conception, tragedy must invariably represent a falling into misery from prosperity or happiness. Though death overcomes Marlowe's tragic heroes, the kernel of his dramas lies rather in the struggle of a brave human soul against forces which in the end prove too strong for it. In these respects, Marlowe was able to bring complete freedom to the Elizabethan tragedy, from the restraints imposed upon it by medieval and Senecan traditions.

(c) *Marlowe's idea of tragedy, as compared with Shakespeare's.* English drama, before Marlowe was struggling between the formalism of the classicists and the formless enthusiasm and activity of the new playwrights. The problem, if drama was to develop, was to combine the vigour, enthusiasm and activity of the new generation with ambition in style and arrangement of classical tragedy. The solution of the problem was the outstanding achievement of Marlowe. And herein lies his idea of tragedy. He sought to bring a change in the content of the plays. His Prologue to "Tamburlaine" throws light on this aspect of his aim:

> "From jigging veins of rhyming mother-wits,
> And such conceits as clownage keeps in pay,
> We'll lead you to the stately tent of war,
> Where you shall hear the Scythian Tamburlaine
> Threatening the world with high astounding terms."

This is how Marlowe describes the change he wishes to be wrought in the content of his plays. His heroes, as we have

already noticed, are heroic. They are all killed, but the main interest lies in watching their struggle. This new conception of tragic heroes is one of Marlowe's most outstanding contribution to the development of a truly august type of English tragedy. Marlowe's tragic formula will at first seem to be very simple and very close to the medieval one—"a tale of them that have been in great prosperity and are afterwards fallen into misery." But while the Medieval world dealt with royal minds, Marlowe's theme is the infinite spirit of man. "Heaven," says Mephistophilis to Faustus, "is not half so fair as thou or any man that breathes on earth." It is his creation of this type of tragic hero that forms a certain link between Marlowe and Shakespeare. Shakespeare's "Richard III" is an experiment in the villain hero and reminds us of Marlowe's "Tamburlaine" or "The Jew of Malta." But Shakespeare had to make Richard a villain by putting forth his physical deformity which cuts him off from his fellow men; whereas Marlowe presents before us Tamburlaine—a monster of cruelty, but at the same time beautiful to look on and of natural and normal growth.

The Prologue to "Tamburlaine" reveals to us also the charge Marlowe wants to bring in the form of his plays. This was the introduction of a new type of blank verse. Marlowe breathed into the unformed, artificial and monotonous verse of the previous generation, the life spirit of poetry. He fathomed its immense possibilities and revealed its colour and energy. In this respect too, his treatment of this form with Shakespeare's treatment should be compared. He offered the blank verse to Shakespeare. But Shakespeare succeeded in reaching the loftiest summits of the tragic art, which Marlowe failed to rise up to. His plays betray many faults which we shall discuss later. He never shows the breadth and vision which Shakespeare displays in the grave-diggers of 'Hamlet' or the porter of 'Macbeth'. Inspite of all these, Marlowe has an important place in the history of the development of English tragedy. He aimed at a two-fold reform in the drama; he changed the form of the drama by introducing the blank verse; secondly, he brought forth a new content in his plays.

4. Renaissance. The Italian Renaissance had much to do with the development of the drama in England. An estimate of Marlowe would remain incomplete, if we neglect the

influence of the Renissance on Marlowe and on his contemporaries.

(a) *Individualism—the gift of the Renaissance.* The Renaissance was in essence an intellectual rebirth. It showed itself in the effort of the individual to free himself from the rigid institutions of the middle ages, feudalism and the church ; and to assert his right to live, to think, and to express himself as he pleased. Self-control was of all the lessons of antiquity the least appreciated by the Renaissance men. The reaction from the iron repressions of Medievalism was too violent ; humanism, freedom, directness, the frantic love of beauty, omnivorous versatility—these were the acceptable gospel of the new man of the Renaissance. God was dethroned ; man rose newly awakened. The first born of this new Humanism was Individualism. The vivid spirit of this Individualism is to be found in a cruder form in Henry VIII ; "he meddled with all matters and wanted to have every kind of thing in abundance." The cry of the time was "All to the utmost."

The effect of this spirit of individualism is seen in the plays of Marlowe. He endowed his heroes with the boundless arrogance of the Renaissance humanism. All his heroes are in quest of the impossible. In fact, Marlowe's forceful egoism is projected into the characters of his heroes. For Marlowe himself, as a product of the English Renaissance, felt the spirit of Individualism. For him life was a thing of joy and there was little interest in the world to come. This zest for life was an outstanding feature of the Renaissance spirit. This spirit of Individualism was also responsible for another element in Marlowe's plays. With his insistence upon the tremendous emotions of his supermen heroes, Marlowe tended to lose sight of the minor figures in the tragedies. Thus we find his heroes dominating the whole drama. They stand alone, and we feel that the other characters are of no necessity at all. This sort of one-man show in Marlowe's plays was a defect indeed.

(b) *The influence of Machiavelli*—Another important effect of the Renaissance was the influence of Machiavelli. Machiavelli was a famous Italian social and political sixteenth century writer. The English writers of the Renaissance period took him as a symbol of all that was atheistical, immoral and corrupt. Machiavelli, in fact, had presented man as being driven to find

free and full expressions of his thoughts. Marlowe, influenced by this Italian philosopher, presented his heroes, Faustus, Barabas and others over-riding the ordinary moral codes in order to find the complete realisation of their particular ideals. Machiavelli's principle was that end justifies the means. Whatever the end, noble or base, any means is good enough for it. This repudiation of moral principle fascinated Marlowe and his contemporaries. The subordinate part given to women characters in Marlowe's tragedies—one of his main defects—was also a product of Machiavellian influence, for Machiavelli hesitated to give women a high position in life. In "The Jew of Malta" Marlowe brings Machiavelli forward in person to speak the prologue to his tragedy. Barabas, the hero, is Machiavellism incarnate. In the "Il Principle", Machiavelli had a god of 'virtu' or what is commonly known as will or ambition. This quality always tends to overlook class. In Marlowe's dramas, similarly, the heroes are extraordinarily ambitious and look down upon other people. This Machiavellian strain was not taken up in its purer form by earlier dramatists.

(c) *Marlowe's Atheism*—Marlowe had been declared an atheist. But his attitude towards religion was rather unconventional. This element of revolt was also an indirect effect of the Renaissance. As it has already been seen, the Renaissance men gained freedom to think. So people felt less inclined to assent to the medieval view that this life should be sacrificed to the future; they turned more and more to the present world, to the problems of gaining mastery in it through wealth. Thus they broke away from the medieval view of religion also. Their eyes were open to the hypocrisy in the name of religion. So Marlowe, whenever he got the chance, attacked religious shams. He portrayed through his character his defiance of divine spirits; and he glorified the blasphemy of his heroes. This spirit of atheism is portrayed in the second part of "Tamburlaine" When Sigsmund breaks his oath which he has made to the Turks, the latter appeals not to Allah but to Christ. This episode gives Marlowe a chance to write into the play a typical bit of heresy which later appears in "Dr. Faustus." Gazellas, the Turkish leader, cries out:

"Then if there be a Christ, as Christians say,
But in their deeds deny him for their Christ;
If he be son to everliving Jove,............

....

Take here these papers as our sacrifice
And witness of thy servants' perjury."

Christopher Marlowe was influenced by all these aspects of the Renaissance. He is the English representative of the Renaissance spirit, of the passion for learning, for all the loveliness and luxury of the world. "The Renaissance spirit is indeed like the fabulous bird of Paradise which cannot perch or find rest ever, since Nature has denied it feet."

5. Marlowe's Influence on Shakespeare. With Marlowe began what Shakespeare so magnificently completed—the creation of a drama absolutely ideal in its comprehensiveness ; a drama that combined all the elements—the classical the medieval, the popular, the tragic, the romantic and the farcical. Furthermore, it was national and it was inspired. And something of all this was due to Marlowe.

Most important of all of Marlowe's creations was the blank verse—that powerful precedent in drama which drew Shakespeare away from the lyric lead of Greene, and consummated for ever the strength and beauty of art. "Hamlet", "Othello", "King Lear" and "Macbeth" are the world's masterpieces ; let us shudder as we imagine what they would have been if written in rhyme. But Shakespeare was not under the complete spell of Marlowe's influence. He adopted a less severe type of the Iambic pentameter than what Marlowe used. He, in his later plays, allowed the thought to run on from one line to the next, and often concluded lines with small unemphatic words, or admitted extra-syllables. These frequencies separate Shakespeare from Marlowe.

Shakespeare probably began his dramatic work by retouching old plays. And so in his early historical dramas, the influence of Marlowe is clearly evident. In "Richard III', he produced a portrait of elemental energy and evil pride which the creator of "Tamburlaine" and 'Dr. Faustus" might have mistaken for his own creation. It is his experiment in this type of villain hero that forms the chief link between Shakespeare and Marlowe.

There are many traces of the classical form in "Richard III." These are, for instance, the many passages in which a person's dialogue consists of two lines, the second very often a

sort of pun on the first. There is too a suggestion of a classical chorus in the scene where Richard's victims bewail their griefs. And these are sometimes attributed to Marlowe's influence.

So in his earlier works, Shakespeare borrowed not only the blank verse and certain stylistic details but also the conception of a lofty tragic hero, from Marlowe. His "Titus Andronicus" resembles in many respects "The Jew of Malta", while "Richard III" retraces the most essential aspects of "Edward II." "Titus Andronicus" is practically written in a strain of raw horror calculated to outdo Marlowe at this hardest and cruelest.

That Shylock of "Merchant of Venice" was suggested by Barabas, cannot be doubted. But he serves to show how far Shakespeare had transcended Marlowe's influence. Shakespeare was incomparably a deeper and more mature humanist and he left far behind Marlowe's anarchic amoralism.

Nevertheless, Shakespeare had his roots in Marlowe, and even in his later and greatest tragedies he remained indebted to Marlowe. There is something of "Tamburlaine" in "King Lear" and "Macbeth".

Marlowe had thrown a new poetic glamour round the classical "tyrant king" in "Tamburlaine." But under Shakespeare's hand this classical legacy takes Protean shapes in Richard III, King John, Claudius, Macbeth and Caesar.

A frank, unrestrained abandonment to sensuous feeling of every kind marks Marlowe's "Hero and Leander", in which the tide of the Renaissance in England reaches its height. The desire of the eye which is the motive power of Shakespeare's earlier plays, is exhibited in this poem on youthful love. Strangely enough, Shakespeare himself wrote a poem entitled, "Venus and Adonis," at the same time when Marlowe wrote his poem. Because he wrote it in stanzas, and not in rhyming couplets, his poem has less the turn of a narrative than "Hero and Leander." It is pre-eminently a series of pictures. But his eroticism is more elaborate and has less dash and spontaneity than that of Marlowe. Like Marlowe, however, Shakespeare also turned to a classical legend for the subject of his poem.

Through Shakespeare's mind "Hero and Leander" was clearly running when he quoted one of its most notable lines in 'As You Like It" :

'Whoever loved that loved not at first sight ?"

Shakespeare paid the greatest tribute to Marlowe by quoting this and apostrophizing him in a tone of tender recollection as "Dead Shepherd."

6. Blank Verse and Marlowe. Blank verse in English literature was first used by Surrey, in his translation of two books of the "Ænied" during the days of Henry VIII. Blank verse had been used in Italy a few years before in a translation of the same work, so that Surrey did not originate the form ; but the happy skill with which he adopted it, and thus discovered to English poets its most powerful and characteristic verse form, is worthy of all praise. After this Sackville and Norton used this form in "Gorboduc" in 1562. Since then blank verse had been accepted by almost all, as the best medium for the higher kind of drama, combine as it did a rhythmic force and melody that had not yet been fully developed, freedom from the artificial fetters of rhyme, and as near an approximation as any form of verse can make to the natural flow and rhythm of ordinary dialogue. It is interesting to note that blank verse was at first introduced due to conscious and deliberate imitation of Seneca. But ultimately it proved to be successful ; and it is now so much familiar in English verse form that it seems to be of native origin.

With the coming of Marlowe, however, blank verse received a new stimulus. Thus writes F. S. Boas in his "Shakespeare and His Predecessors" about Marlowe's Blank verse :

"...Such a change (the introduction of blank verse) was absolutely essential if Romantic art was to attain to a rich and untrammelled development...........Its organ of expression must be stately enough for the highest uses, and yet sufficiently simple and nervous to render articulate the cry of the human heart in passionate extremes. Rhyming metres with their necessary element of antithesis and artificiality are unequal to this service ; they throw emotion into leading strings, they distort its lineaments, dwarf its stature, emasculate its stature and its virility. Thus the genius of Marlowe, seeking a fit channel of utterance, turned instinctively to blank verse." Boas also

points out the difference between Senecan blank verse and Marlowe's innovation. "In blank verse of the Senecan school each line ended with a strongly accented syllable, and stood by itself, separated by a pause from the preceding and following verses. But Marlowe breaking through conventional restraints, altered the structure of the metre, varied the pauses, and produced an entirely novel rhythm of surpassing flexibility and power." Churton Collins has explained this difference more clearly : "........it differed from that of his predecessors in the resolution of the iambic into trochaics and dectyls in the frequent substitution of torchees and pyrrhics for monosyllables in the large admixture of anapaests, in the interspersion of Alexandrines, in the shifting of the pauses, in the use of hemistics, in the interlinking of verse with verse." Thus we find that though Marlowe cannot be judged as the innovator of blank verse in English dramatic literature, he was certainly responsible for the introduction of a fitter and healthier blank verse, for supplying Shakespeare with a pliable form of dramatic composition.

7. **Marlowe's Plays.** (a) *Tamburlaine the Great, Parts I and II.* The hero of Marlowe's first play, Tamburlaine, is a Scythian shepherd obsessed with the idea that his mission in life is to be the "Scourge of God" and a terror to the world till the Immortal Jove says, "Cease Tamburlaine !" With this object Tamburlaine sets upon the task of the conquest of the world. He marches against Persia and wins over the commander of the Persian army. He then proceeds to conquer, one after another, the kingdoms of the East, forcing kings to harness themselves to his chariot, and carries with him a great cage in which a captive emperor is kept like a wild beast. He also conquers Egypt, winning the daughter of the Souldan, Zenocrate, whom he marries. But in the midst of his conquests, Zenocrate suddenly dies. Tamburlaine is terribly shocked. After this he tests his three sons. While the first and the third prove to be quite fit to become warriors, the second one shows cowardly conduct and Tamburlaine kills him. At last comes the time when Tamburlaine lies on his death-bed. Thus the Scourge of God has to yield to Death.

The huge barbaric figure of Tamburlaine is always before our eyes, and the action of the play is only a series of his triumphs. Marlowe's idea of tragic heroes is superbly reflec-

ted in the character of this oriental hero. "To know everything, to possess everything"—this is the motto of Marlowe's heroes. Tamburlaine is also conceived on this higher plane. He is a true conquistador of the sixteenth century, avid and drunk with his own strength, ready to conquer the world. His love for Zenocrate is also extraordinary. He lays down the whole world at the feet of Zenocrate. His soaring passion and limitless ambition are to be found everywhere in the tragedy. This reflection of inhuman ambition or 'Virtu' is a product of the Renaissance, as has been already indicated previously. Tamburlaine also possesses a love of beauty. This is his poetic nature; and it is expressed in his words which must have been felt by poets as a marvellous exposition :

> "If all the pens that ever poets held
> Had fed the feeling of their master's thoughts,
> ....
> Yet should there hover in their restless heads
> One thought, one grace, one wonder, at the least,
> Which into words, no vertue can digest."

This love of beauty is also a Renaissance feature. So we find this first tragedy by Marlowe, saturated with the spirit of the Renaissance. The high declamatory, bombastic terms used by Tamburlaine, are an instance of Marlowe "Mighty line." But "Tamburlaine" has also its defects. The foremost deficiency is the lack of any dramatic unity or cohesion. The various scenes are held together by the dominating personality of the central figure, and apart from him, they would fall asunder like a pack of cards. Marlowe also gives a subordinate part to women in his play. Zenocrate is a pale and patient shadow of her lord. She speaks little and what we learn of her, we learn from the praises by her husband. The other characters also are lay-figures. But inspite of all these shortcomings, Marlowe's first play stands unique. It was the first Elizabethan drama to make English hearts swell with a new national pride.

(b) *"The Tragical History of Dr. Faustus"* (*1588 or 1589*)—Marlowe's second work, "Doctor Faustus", is also a hero-play, and is cast on even larger lines. It is a dramatized story of the life and death of a medieval scholar, who sells his soul to the devil, in return for a life of power and pleasure. The condition

is that he should get sovereign power and sovereign knowledge by binding himself to the Devil, and thus be able to satisfy his appetites for twenty-four years. This power and knowledge are used by Faustus in playing practical jokes on the great ones of his day, the pope and the cardinals, and to make poor wretches the butt of his magic. But the twenty-four years come to an end and Faustus has to keep his bargain with Lucifer. He tremblingly awaits death and hell. Till now Faustus has never called upon God, inspite of being begged over and over again by the good angel. But now in his last days, he remembers God and cries in wail. It is too late now and Faustus' soul is taken away by the devils to hell. This is the tragical history of Dr. Faustus.

"Dr. Faustus" embodies, in another form, the same aspiration after the unattainable which "Tamburlaine" had typified. The Will to Power is still mighty, but it operates in the sphere of intellect rather than of action. Faustus as a result of his contract with Mephistophilis, becomes a mightier Tamburlaine, aspiring to control the past and the future, and having devils for his tributary kings. The play represents the tragedy of power, not, as "Tamburlaine" had done, its mere exaltation. But Marlowe has struck a new note in this play. In it he passes beyond the limits of Machiavellism and sounds the depths of the human heart in exhibition of the conflict between will and conscience. The last scene of "Dr. Faustus" is among the most exquisite bursts of sheer poetry. The inspiring passage on the vision of Helen is also magnificently drawn. This shows that Marlowe is a superb poet.

But "Dr. Faustus" was not without defects. It shows almost all the defects of the same kind as we find in the other plays of Marlowe. It is as usual a one-man show. Faustus appears as a lonely figure in a world of Lilliputians. The other characters are shadowy and vague. Wagner has no independent existence. Moreover, the play is all along written in a serious tone. The scenes of clownage, it has been said, are not from Marlowe's pen, but later interpolations. "Dr. Faustus" is also marked by the complete absence of women characters. Helen is just a vision in his tragedy. Then again, as a drama, "Dr. Faustus" is a weak one; it is largely a collection of heterogeneous scenes, loosely pinned together.

✓ *"The Jew of Malta"* (*1589 ?*). Marlowe's third play, "The Jew of Malta", is again a study of the lust of power—this time the power bestowed by great riches. The drama opens with the scene where Barabas is discovered in his counting house with heaps of gold before him, fingering the glittering coins. Meanwhile, the prince of Turkey comes to the Governor of Malta demanding tribute. The Governor decides that the Jews of the country must pay the money. While the other Jews reluctantly submitted, Barabas refused to pay. Consequently his goods were seized and his house was turned into a nunnery. In revenge Barabas indulges in an orgy of slaughter. His daughter manages to enter the nunnery and then throws out the money by night to Barabas. Now Abigail, the daughter, is loved by two young men. Barabas succeeds in making them hostile towards each other; both are killed in a duel over Abigail. Abigail loved one of these youths and she was really grieved at the consequences. She then takes shelter in the nunnery. Barabas, however, with the help of his slave, poisons the inmates of the nunnery, including his daughter. In this method he carries on his slaughters. But his slave one day betrays him to a courtesan. Barabas again succeeds in killing the slave and the courtesan. Meanwhile the Turks come to attack Malta, and Barabas goes over to the Turkish side. When the Turks win, Barabas plans to overthrow the Turkish ruler. He is, however, captured and killed by the former Governor of Malta, who in his turn ultimately overthrow the Turkish ruler. Thus perishes Barabas, the Jew of Malta.

Marlowe asserts the almost infinite value of wealth in this play. The illimitable, the "apeiron" of Marlowe's imagination, intimates itself, for good and for evil, in this play. And the hatred and avarice and quasi religious jealousy make the play alive. The old Renaissance "virtu" is again reasserted here. But Barabas is like Tamburlaine and Faustus a poet at heart. As he follows in fancy the track of his argosies "laden with silk and spice", avarice itself becomes transfigured. It ceases to be a sordid vice. Before the Jew becomes a criminal maniac, he has all the dignity and greatness of Tamburlaine. The play sinks, however, into mediocrity towards the middle and close. Raw horrors accumulate on horror's head, and the play degenerates into a melodrama of the goriest kind. But "The Jew of Malta" shows a remarkable advance over

"Tamburlaine" and "Dr. Faustus" in the knitting together of cause and effect. Barabas is very much more a person than the huge and shadowy figure of Tamburlaine. The action is also concentrated, or at any rate confined, within a much more manageable area. It is also significant to note that Barabas can be described as the first vigorous sketch of which Shakespeare was to make in Shylock a finished masterpiece. Though there are striking differences between the two characters, it is quite certain that Shakespeare was greatly influenced by Marlowe in the creation of Shylock. "The Jew of Malta" can be described as a play rich in fine episodes, and with a glorious opening, but lacking the grip and the imaginative appeal of the earlier plays.

"Edward II" (1590). Marlowe was able to write, before he died at the early age of twenty-nine, the best of the tragedies on national history which preceded Shakespeare's, his "Edward II". The play deals with a king who is dominated by his favourites. Gavestone, a Frenchman, is held in unusual affection by the King. This becomes the cause of all trouble. Edward neglects his wife, Isabel, and is always attached to Gavestone. In this way he proves false to his duties as a ruler and a husband. The nobles meanwhile have formed a feeling of hatred for this royal favourite. With Young Mortimer as their head, they manage to banish Gavestone for a time, but he is speedily recalled and shows the same insolent attitude towards the clergymen and the barons. He taunts them; bidding the "base, leaden earls" go home and eat their tenants' beef. They answer the taunt by rising in rebellion. They at last succeed in getting hold of Gavestone and execute him. The King is furious at this and decides to march against his rebellious barons. He manages to imprison some of the barons. But Mortimer soon escapes to France, where Queen Isabel is staying with her young son. Mortimer, with the help of the other barons, Warwick, Lancaster and Pembroke, comes back to England and defeats the King. The King is compelled to surrender his crown to Mortimer. The King is then shut up in Kenilworth Castle. Mortimer, meanwhile, comes to an understanding with the Queen, who becomes his mistress. They both plan to do away with the King and their agents murder Edward in a gruesome manner. But Mortimer realizes that his end is coming soon. He tries his best to banish the Earl of

Kent, brother to the old King. The King's son, now Edward the Third, however, foils his attempts. He kills Mortimer and imprisons his treacherous mother. In this way he revenges his father's death. Here ends "Edward II."

This play stands on an absolutely different level from any of the author's previous works. From all aspects. "Edward II" proves to be a mature product of Marlowe's genius. The first important thing to note is that the play shows most distinctive evidence of growth. The play, in itself, is the first of its kind; for, to speak the truth, this was the first historical drama in English literature. This, therefore, is a definite advance. Besides this, the play also reflects the growth of its writer's style, perceptibility and other qualities. For the first time, Marlowe introduces in this play a subject which is complex and organic whole, and thus the play stands apart from its predecessors which were collections of unconnected episodes. "Edward II" shows the working up of the plot by natural stages to a singularly powerful climax. The play here shows immense advance in structural qualities. The style of the author has also undergone a change. The dialogue is better distributed in speeches. A "fine restraint" is used and the language is comparatively simple. "The measure that had thundered the threats of Tamburlaine is now made to wail the sobs of a broken heart." But the most important new feature of Marlowe's style, in this play, is his power of characterization. In each of his earlier plays, we find a superman dominating the whole plot, who dwarfs the other personages. But in "Edward II", Marlowe has taken special care to differentiate the other characters. While Edward II stands out clearly as the central character, we have other well defined types in Gavestone, Mortimer, Isabel and others. So the play shows remarkable advance in plot construction. As to the character of Edward II, he, like the other heroes of Marlowe, has an idol—his favourite Gavestone and the sensuous pleasures for which he stands. It is practically a re-expression of the simple problem of the impassioned resolute man, it is also fundamentally literary in its mood, as the other plays of Marlowe. So the difference which we find in Edward II is mainly that of the medium—the choice of the hero, the style and characterization. Edward II stands for sentimental weakness, the royal baseness which cowardice can make blood-thirsty. His

love for Gavestone lies at the root of all his weakness. Observed from all sides, Edward's career seems to be an ironical retort to Tamburlaine's exultant cry—"Is it not brave to be a king ?" There is nothing kingly in the King's behaviour. His is an honour rooted in dishonour. In "Edward II" Marlowe has also achieved the highest triumph in combining the gruesome in painful realism with the subtle poetic element. So, inspite of the introduction of the Senecan horror element in the death scene, it is blended with an artistic strain. The love for luxury as expressed in Edward's speeches is an instance of the Renaissance love of beauty.

This discussion about "Edward II" has been long, for it had to take into consideration the various new elements which Marlowe introduced in the play. These elements really prove that Marlowe would have developed into a more comprehensive dramatist had his life been spared.

From this discussion, we can see that the first three plays of Marlowe, "Tamburlaine", "The Jew of Malta" and "Dr. Faustus"—all show some similar characteristics. Marlowe asserts the almost infinite value of human and earthly goods, one being the special subject of each play. In "Tamburlaine" it is military power, in "Dr. Faustus" it is knowledge, in "The Jew of Malta" it is wealth, and in "Edward II" it is the same assertion of infinitive value of goods, only the subject is differently treated ; here it is Edward's extraordinary infatuation for Gavestone. "Eward II" marks an altogether new aspect of Marlowe's genius.

It is interesting to note that these plays of Marlowe reveal a steady development. While the first two plays, "Tamburlaine" and "Dr. Faustus", betray certain weakness (*e. g.*, the negligence in drawing the woman character), the next play, "The Jew of Malta," shows improvement in this respect. The character of Jessica is handled in a better manner. The next play "Edward II", as has been seen already, is a maturer work of Marlowe.

Two other plays by Marlowe, "The Massacre of Paris" and "The Tragedy of Dido" are the weakest of Marlowe's plays. So no commentary of them would be necessary.

Marlowe's place in the history of English literature. In order to ascertain the place of Marlowe in the history of

English literature, we should also have a bit of idea about his age. The Elizabethan era is known as the period of "primitive accumulation". In this period, to every bourgeois it seems as if his instincts are intolerably restricted by laws, rights and restraints, and that beauty and life can only be obtained by the violent expansion of his desires. Intemperate will, the absolute individual will, without form or measure, over-riding all other wills, is the spirit of the era. Marlowe's heroes express this principle in its naivest form.

Marlowe is a tragedian. His heroes die; and such deaths are tragic because in this era, the unlimited realization of the self is heroic. We feel that the death is necessary; for it is impossible for the poet to carry on his ambitious hero further on. So he must put a stop to the will of the hero. Tragedy is, therefore, inevitable. But the tragic conception of Marlowe was something entirely new in the history of English dramatic literature.

Now let us have a look at the state of affairs through which drama, before Marlowe, was passing. English drama was struggling between the formalism of the classicists and the formless enthusiasm and activity of the new playwrights. The problem, if drama was to survive, was to combine the vigour, enthusiasm and activity of the new generation with the ambition in style and arrangement of Senecan tragedy. The solution of the problem was the outstanding achievement of Marlowe. This is the origin of Marlowe's advent and triumph on the stage of English dramatic literature.

Marlowe's gift of the blank verse to tragedy should also make for him an important place by the side of other famous dramatists in England's literature. From the brief and haughty prologue prefixed to "Tamburlaine", we find that Marlowe had recognised at once the value of blank verse for dramatic poetry. Out of this artistic insight he built that "mighty line which astounded and fascinated his contemporaries; and his success with it fixed it firmly as the vehicle of serious drama henceforth. The prologue to "Tamburlaine" also throws light on another important thing. The pre-Marlowian English stage was of a conventional type. Petty comic plays abounded and artistic stage-craft was something unknown. Marlowe broke away from those comic conceits and aimed to be a revolutionary in the contents of the drama.

In breaking away from the medieval conception of tragedy, which was a distinctly moral one, Marlowe produced a new theme for his dramas. His heroes, we have already noticed, are essentially heroic. They are killed but the main interest lies in watching their struggle. Their courageous nobility wins our admiration. And the new conception of heroes is one of Marlowe's most outstanding contribution to the development of a truly august type of English tragedy.

Marlowe had thus endowed tragedy with a conception of character, and, in a more general way, with the suggestion of unending possibilities of achievement. But more important than this is his contribution of the chronicle play to English literature. His last outstanding play, "Edward II", shows new possibilities; it marks the advance of the playwright in the structure of the play, the differentiation of dialogue, and above all, it introduces into English stage history the first real historical drama, which was to develop further in the hands of Shakespeare. Nothing quite like the pathetic note, struck in the prison-scene of "Edward II", had been known in the earlier chronicle history. It also served as a kind of text-book for a nation curious as to its past, and seeking therein lessons for its future guidance. So Marlowe's chronicle play naturally made English hearts drunk and giddy with a new national pride.

DOCTOR FAUSTUS

Date of Publication. "Dr. Faustus" was probably performed in the same year as it was written, 1588, or the beginning of 1589. It was acted by the "Lord Admiral's Servants"—a dramatic company performing under the patronage of the Lord Admiral, the Earl of Nottingham, formerly Lord Howard of Effingham. The play long remained a favourite on the stage. The text of the play is in a very unsatisfactory state, as might be expected from the fact that it was not printed till long after Marlowe's death.

The first known edition of the play is the Quarto of 1604, eleven years after Marlowe's death. Several others followed mere reprints of the Quarto; but in 1616 there appeared a much enlarged edition, containing many more scenes, almost entirely of the "clownage' type, and for the most part taken from the 'Faustbuch'—the history of the life of Dr. Faustus. They could hardly be the work of Marlowe. It is generally supposed that

these additions appeared in the 1616 edition. Marlowe, therefore, ought not to be held responsible for passages of dull coarseness that some editors of the play still reprint under his name. Even the first extant edition, that of 1604, strangely enough contains matter that Marlowe could not have written. Here we have a reference in Act IV, Scene 4, to Dr. Lopez, a notorious fellow who came to be known after Malowe's death.

Sources. Marlowe's "Dr. Faustus" is based on the German story of Dr. Faustus or Faust, a real person who lived in the early part of the sixteenth century, and who was believed to have sold himself to the Devil. His history, with many marvellous additions, appeared at Frankfort, in 1587, in a small volume, generally quoted as the "Faustbuch". In the words of Prof. Henry Morley, the author of this book "caught the attention of the people, by stringing together incidents of magic associated with the fabulous career of a man who had died some fifty years before and whose name and fame survived him. The writer's desire was to warn against presumptuous sins ; to attack through Faust, the pride of intellect that sets God at defiance, and through stories of Faust's magic to pour, now and then, Protestant scorn on the Pope."

In the same year (1587) there appeared "A Ballad of Life and Death of Dr. Faustus, the Great Conjurer", to be followed in the next year by an English translation of the "Faustbuch" entitled "The History of the Damnable Life and Deserved Death of Dr. John Faustus." It was upon this book that Marlowe founded his Play, following the German legend pretty closely.

Interest in Marlowe's "Dr. Faustus" has been however seriously warped by speculation on the crude insets of clownage. We all feel that the comic scene injure the harmony of the drama. But it has been found that the fault is not the author's; Marlowe's text has suffered from 'playhouse editing. It may sound strange to-day, but in Elizabethan England, it was the custom to alter and make additions to old plays. A statement on the title-page of an Elizabethan drama that it has been 'newly currected, augmented, and amended' was often made because an imperfected, pirated version was already in the booksellers' shops. Moreover, we find in the edition of "Tamburlaine," printer Jones telling us apologetically that he "purposely omitted some fond and frivolous gestures, digressing, and, in my poor opinion, far unmeet for the matter." These people found

nothing strange in this sort of frequent alteration. It is therefore reasonably conjectured that some time after Marlowe's death extra comic scenes were added to "Dr. Faustus."

Plot Construction. Faustus's actual sin is not the lust for power and earthly delights ; it is, first of all, the quest for human rather than for divine learning ; and, therewith the cult of black magic and prohibited knowledge. Marlowe makes dramatic use of the Protestant conviction that such things are merely damnable. The Good and Evil Angels of the Moralities here become projections of the warring elements in the soul of Faustus.

The play opens with the entrance of the Chorus, who speaks about the birth of Dr. Faustus. Faustus was born of base stock in Germany. From there he went to Wertenberg, where he soon was grac'd with doctor's name." After this there is given in short the tragic life of Faustus, how he came to be attracted to necromancy and thus brought upon himself his own ruin.

We find Faustus soliloquizing in the first scene of the first Act. He is meditating over the possibility of leaving his physician's practice and practise instead, necromancy. He prefers the "metaphysics of magicians" to physic ; he dreams of a world of profit and delight, of power, of honour, of omnipotence, and at last comes to the conclusion that he must be a magician. With this in his mind he calls for his magician friends, Valdes and Cornelius. They infuse Faustus's mind, by telling him that magic will bring down to his feet spirits of every element, and they shall be always serviceable to him. Faustus gets more excited. At his request his friends decide to instruct him in the preliminaries of the art of necromancy.

After learning the art, Faustus is able to call Mephistophilis, who appeals to Faustus to leave his "frivolous demands, which strike a terror to" his fainting soul. Faustus, however, wants to remain adamant in his aim ; he also expresses a wish to sell his soul to Lucifer in exchange of a life of voluptuousness, lasting twenty-four years.

In Act II we find Faustus hesitating between returning to God and continuing his magic. This conflict in his mind is symbolized by the argument between the Good Angel and the Bad Angel. Mephistophilis is soon summoned by Faustus, and Faustus decides to surrender his soul. He stabs his own arm to

sign in blood the bond which is to guarantee the selling of his soul. The privileges are the following. First, Faustus may be a spirit in form and substance. Secondly, Mephistophilis shall be his servant, and at his command. Thirdly, Mephistophilis, shall do for him and bring him whatever he desires. Fourthly, he shall be in his chamber or house invisible. Lastly, he shall appear to Faustus at all times, in such form or shape as he pleases.

But Faustus cannot remain satisfied with this. The conflict in his mind continues ; he once thinks of renouncing the magic and repenting. Marlowe again brings the Good Angel and the Evil Angel to symbolize the contradictions in Faustus's mind. In a frenzy of weakness, Faustus cries out for Christ. All at once Lucifer, Beelzebub and Mephistophilis come in. They are offended to hear Faustus uttering the name of Christ and want him to think only of Lucifer. Faustus, terribly frightened, vows not to do so. Lucifer then shows him one of his pastimes. He brings in by his supernatural powers, the Seven Deadly Sins, in their proper shapes. Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery come in one by one before Faustus.

The third Act takes us to Rome, where Faustus plays practical jokes on the great ones of the day, the Pope and the cardinal, and makes poor wretches the butt of his magic.

But unable to achieve anything very much by his magical powers and falling into despair at the prospect of hell, Faustus is about to kill himself at the prompting of Mephistophilis, when an old man appears and persuades him to pray for God's mercy. This we find in the fifth Act. Mephistophilis appears and threatens to tear him to pieces for going against his bond, whereupon he signs a second bond with Lucifer. Faustus then asks for Helen of Troy as his paramour. On the night of the expiration of his 24 years' lease of life, he awaits the hour of midnight with increasing terror and despair. As midnight strikes the devils seize upon him and bear him shrieking to hell.

This is the framework of Marlowe's "Dr. Faustus". But Marlowe has shown defects in the construction of his play. The most important weaknesses are the usual ones, which we find in Marlowe's other plays. He tends to lose sight of the minor figures in the tragedy. His Faustus stands alone. We

have the feeling that Faustus has no moral force to fight against. He is a lonely figure in a world of the Lilliputians. The other characters are of no necessity at all ; his Wagner has no independent existence. We often feel, as we read the play, that the complete absence of all the minor characters in "Dr. Faustus" would not have done much harm to the drama. Moreover, Marlowe's "Dr. Faustus" is written in an entirely serious tone. His plays are all pitched on one note, the note of enthusiasm and tragic passion. His scenes of clowning, (if they are from his pen), read as though the actors had been invited to fill in as they chose. Side by side with this lack of the sense of humour in "Dr. Faustus", we must note another feature —the almost complete absence of women in the play. Helen is just a vision. The other solitary female character is the Duchess of Vanholt for whom Faustus brings a dish of ripe grapes by his magical powers. Then again, as a drama, "Dr. Faustus" is a weak one ; it is largely a collection of heterogeneous scenes, loosely pinned together. These deficiencies prove the circumscribed limits of Marlowe's art.

Marlowe's defects in the construction of his tragedy also show us how superior Shakespeare's method was to his. Compared with Shakespeare's, Marlowe's verse is curiouly monotonous. In Marlowe's dramatic verse we find a sort of accumulation of self-contained lines, of exactly the rhythmical pattern, gasped out one after the other. In Shakespeare's, on the other hand, there is a constant variation cf verse-melody. He could do it better than Marlowe. The latter's verse style is by no means so flexible as even the early verse style of Shakespeare. It is Marlowe's diction, sustained by the soaring intellectual ambition of the Renaissance men, which is so singular and impressive. When he descends to common earth, he is Shakespeare's inferior.

Characters in the Play. As we have seen already, "Dr. Faustus" is a kind of one-man show ; Marlowe has failed to portray fully the minor characters. So our discussion must be concentrated upon the character of Dr. Faustus.

We must remember that "Dr. Faustus" is Marlowe's greatest and most personal tragedy. To all intents and purposes Faustus stands before us on the stage in the person of the German scholar who was known as the "insatiable speculator". So, naturally enough, much of Marlowe's own character has

found its way into Faustus's character. With Faustus passion takes the form of a desire to conquer the secret forces of nature. Marlowe endowed him with the boundless arrogance of a philosopher of the Renaissance. Marlowe aspired after the quest of the impossible, and he painted this aspiration in "Dr. Faustus".

In fact, Marlowe's forceful egoism is projected into the character of the necromancer, Faustus, and this very extravagance was justified, because it expressed his nature.

Marlowe follows Faustus further across the border line between consciousness and dissolution than do any of his contemporaries. With Shakespeare death is a sudden severing of life ; his men die conscious to the last of some part at least of their surroundings. But faustus is isolated from all this ; his mind is set aside from the past, it is absorbed in the realization of its own destruction This is a remarkable feature of Faustus's character. When he dies he is not conscious of any thing around him, since he has cast off his regular environments long before. Moreover, we should note that Faustus reaches that point of horror where even pride is abandoned. Marlowe has succeeded in making Faustus forget every single fact associated with his normal life.

As we have already noted, Faustus is practically a reflection of Marlowe's own personality. So Faustus has been painted as a poet. The words of Faustus are instinct with poetic imagination. Let us consider the last speech of Faustus —those words of his dying hour. The whole speech is surcharged with tremendous poetic zest.

The next character of importance is Mephistophilis, Satan's follower. Mephistophilis, in Marlowe's "Dr. Faustus", is not the cynical spirit of evil drawn by the genius of Goethe, but a more commonplace drudge of the Infernal Powers, though not without 'signs of remorse and passion.' This element of remorse in Mephistophilis is an important feature. He speaks of Hell in a dissatisfied and repentant tone. He also requests Faustus to abstain from necromancy. But for the sake of his duty to Satan, he has to be severe with Faustus.

The other characters in the play are very feebly portrayed. The two German friends, Valdes and Cornelius, are seen once only. They urge Faustus to learn magic, and one of them also

undertakes the responsibility of instructing Faustus. We see them never again in the play. Wagner, Faustus's servant, is brought frequently on the stage. Marlowe attempted a sort of realistic portrayal in the presentation of Wagner, but he failed ; for Wagner has no independent existence.

The remaining characters in "Dr. Faustus" deserve little mention. They have been introduced just to give a dramatic form to the story. No ensuing conflict between different characters, as we find in Shakespeare, takes place in "Dr. Faustus".

Leading Idea of the Play. Before proceeding to discuss the main idea of "Dr. Faustus", we must have some idea of the inherent qualities of the great Elizabethan play-wrights, and something also about his age, which had to do much with his plays.

This "stormy genius" of the English Renaissance reflected in his work the aspirations of the rising English bourgeoisie during the period of its initial strength. His plays expressed all the passion, all the super abundance of strength, all the utopian daring of thought and will of a newly born, exultant class eager to rush into the fray for the conquest of the world. A distinguished note of the Renaissance age, intoxicated by the magnificent possibilities opened to it on every side, was an uncontrollable aspiration after the ideal, a scorn of material conditions, a soaring passion that had no regard for moral limits. This spirit of the rising bourgeoisie of the English Renaissance finds a characteristic vent in "Dr. Faustus". Faustus is an embodiment of the epoch. To the man of the Renaissance, knowledge and power were inseparable. Dr. Faustus is such a superman ; he sells his soul to the devil in exchange for moral happiness, knowledge and power. But he desires this power in order to render his country impregnable, to surround it with an iron wall, to create an unconquerable army to establish universities. The high ambition of the Renaissance bourgeoisie to conquer distant lands, is also reflected in Faus us's words about his future programme :

"By him I'll be great emperor of the world,
And make a bridge through the moving air,
To pass the ocean with a band of men ;
I'll join the hills that bind the Afric shore,
And make that country continent to Spain,
And both contributory to my crown :

The Emperor shall not live but by my leave,
Nor any potentate of Germany." (Act I, Sc. IV).

Faustus's imagination here luxuriates in the names of oriental geography. But we must remember that here is also inherent the seed of English colonialism, which was to germinate in the near future.

So this is the main idea of "Dr. Faustus"—the passionate ambition of the English bourgeoisie of Marlowe's epoch. Faustus is endowed with the Renaissance 'will' or ambition peculiar to the sixteenth century England. Marlowe was the ideologist of the anarchistically revolutionary English merchant bourgeoisie of the end of the sixteenth century. A true humanist, he depicted the ardent moral strivings of his epoch in "Dr. Faustus."

Marlowe also presents here the awful doctrine of Medieval Christianity. A man, aspiring after the knowledge of forbidden subjects, must go to hell. The chorus points the moral that "the wise should" only

"Wonder at unlawful things,
Whose deepness doth entice such forward wits,
To practise more than heavenly power permits."

What did Marlowe mean by it ? He shows extraordinary spirituality in the earlier scenes in his view of Hell and by implication of Heaven. Faustus expresses surprise that Mephistophilis can leave Hell. He replies :

"Why, this is Hell, nor am I out of it,
Think'st thou that I saw the face of God
.........Am not tormented with ten thousands Hell
It being deprived of everlasting bliss ?'

Further we find traces of the contemporaries, shrinking from pushing the doctrine to its logical limits. This brings us to another interesting topic in connection with Marlowe—his atheism.

Marlowe's Atheism in "Dr. Faustus'. Marlowe had been declared an atheist. But his attitude towards religion was rather unconventional. He painted Faustus as a blasphemer, but retribution followed and Faustus turned back to God in vain. We can also get a glimpse of Marlowe's own attitude towards God here. It seems that he must have felt to the full horror of his denials and his blasphemies. He shook his fist at heaven and feared at the same moment that Heaven might fall and crush him. However desperately his desire to be free, he was

bound to Christianity by the surest of chains—hatred mingled with reluctant longing and fascination much akin to fear. So we find a peculiar sort of contradictory statement in "Dr. Faustus." Faustus at one time clings to Hell, but then looks up to Heaven. This is not merely Faustus's own psychological contradiction ; it is a genuine reflection of Marlowe's contradictory leanings towards his own religion. Being fully aware of the hypocrisy, the shams of Christianity, he yet could not forsake it, for the fear of being doomed.

General Comments. The first thing to note while discussing "Dr. Faustus" is the influence of Machiavelli, the famous Italian social and political 16th century writer. Marlowe influenced by the teaching of this philosopher, presented his hero, Faustus, overriding the common moral codes in order to find complete realisation of their particular ideals. The Renaissance brought forward many elements. First of all, it meant the breaking away from the medieval point of view, in which asceticism or other-worldliness predominated. It also meant the liberation of the intellect and senses ; for it introduced a revival of learning with the study of the classics. Another gift of the Renaissance was a new individualism. (See General Introduction). Now, Marlowe endowed Faustus with his own ideas. Faustus is actually a reflection of Marlowe's own personality. Marlowe sought to conquer impossible in drama, and he could put that same passion into the ambition for earthly dominion, for power over the intangible, for limitless revenge. With Faustus passion takes the form of a desire to conquer the secret forces of nature. Marlowe transfigured him not by omitting or glossing over any of his misdeeds, but by exalting them. It was the quest of the impossible that Marlowe aspired after man his ideal and was freed from all morality who sought the maximum of strength and enjoyment by way of impiety, sensuality and crime.

In fact, Marlowe's forceful egoism is projected into the character of the necromancer. This portrayal of the thirst for the impossible and the exaltation of the so-called misdeeds of the hero, form a new feature of Marlowe's drama.

As we have already noted before, Marlowes' plays bore the imprint of traditional morality. They denounced and condemned crime. But Marlowe dared to claim admiration for the

blaspheming necromancer, to make of him a sort of demi-god. Moreover, Marlowe broke away from the more ancient medieval plan. For the middle ages, tragedy was a thing of princes and princesses only; for Marlowe, it was the individual hero. Thus his Faustus is an ordinary German doctor and alchemist. The medieval conception of the royalty is here being supplanted by the Renaissance ideal of individual worth. The majority of the Italian dukes and princes of the fifteenth and sixteenth centuries were base; men who had won their position by sheer personal merit, confidence cr villainy. In "Dr. Faustus," similarly, the hero is not of the class that had formerly appeared in tragedy.

In the same way, we find in Marlowe's tragedy a change in the tragic aim. Though death comes to Faustus, the kernel of his drama lies rather in the struggle of the brave human soul against forces which in the end prove too strong for it. The interest of Marlowe's drama centres wholly round the personality of Faustus, and the pleasure of the drama comes from watching him, from the sense of greatness which he brought with it. From this, we can get an idea of Marlowe's main conception of serious drama—Renaissance "virtue" battling on to success and then falling unconquered before fate.

"Dr. Faustus" is different from Marlowe's other dramas. He attempted something new here—the delineation of a struggle within the mind of the chief figure. In his earlier plays the struggle in the hero's mind was symbolized by conflicting bodies of minor characters. But in "Dr. Faustus" everything happens in Faustus's own mind and we can get a full picture of his thoughts from his own words. Marlowe came to realize that this element of the inner struggle bears a great part of the tragic interest. Here it may not be uninteresting to observe that of all Marlowe's drama "Dr. Faustus" comes nearer in conception, character, and plan to the older moralities. In it we can trace the union of the morality with the new Renaissance ideals, all modified a trifle by reminiscences of Seneca. From this union later tragedy was to spring.

As to the influence of Seneca, the Elizebethan bombast in "Dr. Faustus" can be traced to Seneca. The new style of blank verse also originated from Seneca, though it underwent a magnificant improvement in the hands of Marlowe. The long grandiose speeches and the "mighty line of Marlowe"

—these two important elements in "Dr. Faustus" can be regarded as the product of the Senecan influence.

Another important influence on Marlowe while writing "Dr. Faustus" was that of the sea-voyages. The sixteenth century was the age of distant conquests and the beginning of colonization. Travellers went out to visit lands far away and came back rich with treasures and information. Those were the days of Drake and Raleigh. As Sir Walter Raleigh in his essay, "The Influence of the English Voyages of the Sixteenth Century on Poetry and Imagination" has truly said: "Without the Voyagers Malowe is inconceivable." Let us quote here a few lines from that essay in order to bring out more clearly the influence—"His (Marlowe's) imagination is wholly pre-occupied with the marvels of the world and his heart possessed by the new-found lust of power. The tasks that Doctor Faustus assigns to his serviceable spirits might have been studied from the reports of travellers:

> "I'll have them fly to India for gold,
> Ransack the Ocean for orient pearl,
> And search all corners of the new-found world
> For pleasant fruits and princely delicates......
> I'll levy soldiers with the coin they bring,
> And chase the Prince of Parma from our land
> And reign sole king of all our Provinces."

From this we can understand that the immense popular success of "Dr. Faustus" was not solely due to the resonance and brilliance of the verse or the magic splendour of plot construction. The audience listened to it in a temper of giddiness. Their hearts were drunk and giddy with the new national pride. So Marlowe's play made a deep impression on their minds. The English stage for the first time witnessed such a dash, a vehemence animating a whole play, by which it inspired the conviction that thus to move is to be alive.

Among the scenes in "Dr. Faustus", the last scene is most magnificently composed. It is among the most pathetic and most grandiose in Renaissance drama. It stands alone and is believed to be unsurpassable, even by Shakespeare. Thus, Marlowe, incapable of a whole masterpiece, yet had genius to reach, here and there, the sublime beauty which has no degrees.

"Now hast thou but one bare hour to live,
And then thou must be damned perpetually;
Stand still, you ever moving spheres of Heaven,
That time may cease, and midnight never come;
......Or let this hour be out.
A year, a month, a week, a natural day,
That Faustus may repent and save his soul!"

As we read these powerful lines, we feel with Faustus the dreadful agony that overtakes him during these last hours of his life. Seldom has monologue been handled with such tragic intensity or mounted step by step to such heights of passion and terror.

Marlowe's "Dr. Faustus" is an improvement on his earlier plays. This has been wonderfully explained by F. S. Boas, who says—".. ...it ("Dr. Faustus") marks and advance upon "Tamburlaine" in many ways. The verse moves with less tumultuous energy, but it is freer and lighter, with more varied and subtle cadences. The power of characterization has ripened, for Faustus is a more complex and human figure than the Scythian conqueror, while Mephistophilis, unlike any of the subordinate personages in the earlier plays, has an independent interest. In point of ethical significance there is notable progress, for sin works out its own Nemesis, and thus the catastrophe of the drama is in vital relation to conduct, not utterly divorced from it, as in the case of "Tamburlaine".

Opinions of Critics. Perhaps of all the praises given to Marlowe's "Dr. Faustus" by different critics, the greatest is that of the German poet Goethe. He condensed much criticism into one phrase—"How greatly it is all planned!"

According to Prof. Ellis-Fermor, it is "a faithful revelation of a mind in transition between two conceptions of the universe. As Faustus wavers between his good and evil angels, between the submissive acceptance of a dogmatic system and a pagan simplicity of outlook to which instinct and temperament promoted him."

"The drama is not primarily one of external action but of spiritual combat within the soul of one man, waged according to the laws of the Christian world order."

—Dr. Kocher.

"The growing horrors of Faustus are awfully marked by the hours and half-hours as they expire and bring him nearer and nearer to the exactment of his dire compact. It is indeed an agony and bloody sweat.

"Marlowe is said to have been tainted with atheistical position, to have denied God and the Trinity. To such a genius the History of Faustus must have been delectable food: to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the Tree of Knowledge. Barabas the Jew, and Faustus the Conjuror, are offsprings of a mind which at least delighted to dally with interdicted subject. They both talk of a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it blameable to counterfeit impiety in the person of another, to bring Vice in upon the stage speaking her own dialect, and themselves being armed with an action of self-confident impunity, have not scrupled to handle and touch that familiarly which would be death to others." —Charles Lamb.

"It ('Dr. Faustus') culminates in three great emotional moments. The first is the re-appearance of the Old Man whose words bring Faustus to despairing repentance and who is followed by the watchful Mephistophilis. The second is Faustus's cry of ecstasy as he gazes on the beauty of Helen of Troy, for whose love he will again willingly forget the peril of his soul. And finally there is the death scene. The subdued talk of the scholar as they bid farewell and go to pray is a masterly prologue to the overwhelming passion of Faustus's last hour. With the entry of the chorus and his simple solemn comment the play is rounded to that quiet ending which great tragedy demands." —R. S. Knox.

"Marlowe's 'Doctor Faustus' is rather a tragic poem than a drama, consisting of only fourteen scenes without any grouping into Acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incidents. The passionate and solemn scenes are very impressive

and the final tremendous monologue before Lucifer seizes Faustus's soul, is unsurpassed in all the range of tragedy."

—Helen Rex Keller.

The Faustus Legend. From times immemorial, people used to regard the trivial enterprises and interests of bucolic life as under the influence of witches. Diseases were believed to come from their power. So it was quite natural that various legends about magicians and witches would be current. One such legend was that of Faust or Faustus.

In the early 16th century there sprang up, first in Germany and later in other countries of Europe, various tales of magicians. Dr. Johann Faust, who was in league with the devil, performed marvels with the aid of the evil one, and practised the black art.

There seems to be little doubt that a soothsayer of this name really existed (said to have died in 1538), but the facts of his life have been lost amid the legends which have gathered about him. He was represented as a charlatan who travelled from place to place in Germany living by his wits, and claiming to be a physician, alchemist, and astrologer, and a great magician. Much about his life can be found from the testimonies of his contemporaries. He is said to be born at Knittlingen in Wurttemberg, or, according to others, at Rhode, near Weimar. His parents were poor, but the bequest of a rich uncle enabled him to study medicine and magic at Cracow. In a letter written by the Abbot Thrithemius of Spanheim, written on August 20, 1507, we find him described as a vagabond, boastful and pretentious, giving himself out as skilled in necromancy, astrology, magic, black art, etc., able to restore by his own genius the works of Aristotle and Plato if they were lost, and reproduce as often as required all the miracles of Christ. We find him, in this account, under the name of Georgius Sabellicus Faustus Junior.

From another testimony by a contemporary, we find Faustus making long and frequent sojourns. Conrad Gesner of Zurich, in a letter written in 1561, mentions him as a wandering scholar of marvellous powers, long since dead. Another contemporary describes in his writings how Faustus had studied magic at Cracow, worked many vain wonders throughout Germany and

was at last carried off by the devil some years before. It is also said that Luther in his conversations spoke freely of Faust and his familiarity in illustration of the craft and wickedness of the devil, and of the necessity of avoiding all perilous dealings with him. Faust he condemned as the typical infidel and impious man, as well as the mere profligate and the vagabond. From these studies of the records by contemporaries, we can see that the main elements of the Faustus story appear to be already formed.

Faustus first appears in literature in the "Historia von Dr. Johann Fausten" published at Frankfort in 1587, which contains most of the famous stories told of him. The book is divided into sixty-eight chapters, unequally arranged in three parts and a conclusion. The first part recounts, in seventeen chapters, the birth of Faust at Rhodes near Weimar, his early studies and bold speculations, his meeting with the devil in a wood near Wittenberg, and his three several disputations in his own dwelling with the fiend, who gives his name as Mephistophilis, when the contract is concluded by which Faust signs away his soul in blood drawn from a vein in his left hand, in return for the services of Mephistophilis, for twenty-four years. The fiend now supplies him with the means wherewith Faust and his servant Wagner are able to live in the greatest luxury. Ere long Faust wishes to marry, but is not allowed, as marriage is an institution of God, and therefore hateful to the devil. Then follow the answers of Mephistophilis to Faustus, who questions about hell and its ten governments, the form and figure of the fallen angel, the power of the devil, the division of hell called Gehenna, its creation, and the tortures peculiar to it.

The second part contains fifteen chapters relating to the rest of the Faust's questions about astronomy and astrology, the cause of winter and summer, the creation of the firmament; after which follow the false answers of the fiend about the creation of the world and birth of man, and the account of Faust's earliest adventures, including a visit to hell and an account of its hierarchy, a journey to the stars, riding upon Mephistophilis in the form of a horse with the wings of a dromedary, and next to many distant countries and famous cities, at Paris, Naples, Venice and Rome. Here he torments and

bewilders the Pope with the strange enchantments, remaining three days invisible in the papal palace seeing in the Pope and his attendants countless sins like his own—shamelessness, audacity, pride, presumption, gluttony, drunkenness, luxury, adultery and impieties of all kinds.

The third part, in twenty-eight chapters, narrates the conclusion of Faustus's adventures, and especially the mighty deeds done by the necromancy at the court of diverse potentates. At Innsbruck he calls up the shades of Alexander the Great and his wife for the delectation of the Emperor Charles V, and afterwards plays many tricks upon his knights—planting a stag's horns on the head of one, devouring a peasant's load of hay together with the horse and wagon, and producing fresh apples and grapes in January; and at carnival time he revels with a company of students, drawing forth wine from a table, and raising Helen of Troy from the shades to gratify their eyes with the sight of her beauty. The story tells further of his debaucheries, and of the seven diabolical succubae whom he made his concubines; and lastly of his liason in the last year of his term with the famous Helen of Troy, who bore him a son whom he named Faustus Junior. As the end approached he was filled with profound melancholy, seeing hell yawning before his eyes and its unutterable torments, from which there was for him no possible escape, while the wicked spirit now began to torment him with cruelly ironical raillery. On the night on which his twenty-four years expired, he was in company with a group of students in a tavern of the village of Rimlich, near Wittenberg, and to them he made a long address expressing his deep penitence, after which he remained alone in his chamber. At midnight a fearful storm arose, horrible hisses as of a thousand sepents were heard, and for a little while the agonising cries of Faust with a hollow and suffocated sound; but soon all was still. In the morning the floor of the room was found stained with blood, his brains were spattered upon the walls, and his body was found outside, lying near a dunghill, the head and every member hanging half torn on. Helen and her child had disappeared, and the servant Wagner succeeded as heir to his master's property. The history ends with an edifying conclusion.

This story gained wide popularity and was used as a theme by many writers. It is almost certain that Marlowe made use not of the original "Faustbuch" but of an English translation. But the earliest yet discovered translation is the 1592 edition, which is however too late to have been that which Marlowe read, for, "Dr. Faustus" is supposed to have appeared in about 1588. But the words "newly imprinted" which occur in its title prove that there must have been an earlier edition, or Marlowe might have seen the translation in manuscript. Dr. Ward suggests that the MS came into Marlowe's hands from the English actors who had been travelling in Germany and must have made their return journey through the Netherlands.

The full title of the English translation reads, "The Histories of the Damnable Life and Deserved Death of Dr. John Faustus, Newly imprinted and in convenient places imperfect matter amended ; according to the true copie printed at Franckfort and translated into English by P. F. Gent."

After this the strolling players introduced the play into Germany, where it degenerated into puppet-plays and Punch and Judy shows, until Goethe, at the opening of the 19th century, raised it to quite another level.

There gradually crept into the Faust legends, the shadowy figure of a beautiful young German girl, Gretchen, a daughter of the common people, with whom Faust fell desperately in love. This element of story grew and grew in importance until in the hands of Goethe it blossomed into the charming personage of Margaret, whose betrayal by Faust is one of the dominant notes in Goethe's poetic tragedy "Faust". Contrary to the early versions, Mephistophilis fails to absorb Faust completely in the pleasures he provides—one of the conditions of the contract in Goethe's poem—and the result is the ultimate salvation of the magician.

Of artistic representations of Faust all the world knows the fine engravings by Rembrandt finished by Van Vliet (1630). Next came those by Christoph von Sichen (1677). The most famous illustrations to Goethe's "Faust" have been those of Cornelius, Retzsch, Seibertz, Kaulbach and Kreling.

Marlowe's Treatment of the Legend. Marlowe, in "Dr. Faustus", gives the old medieval legend a glowing Renaissance

setting. Marlowe's source in the composition of his drama, was most probably the English translation of the German "Faustbuch". He first of all, gave the story a dramatic form and a poetic colouring. He further condensed the subject-matter of the story, by leaving out many unnecessary details.

Besides this, Marlowe's attitude towards the story is also different. Faust of the popular story is a mere vulgar enchanter, while the hero of Marlowe's masterpiece has the genuine Renaissance passion for 'knowledge infinite.' He aspires to unlawful knowledge because it is an instrument of power. In the German 'Faustbuch' and in its English translation, Faustus is painted as a wicked necromancer and he never for a moment rises above the cunning sorcerer. No high ideal is presented before Faustus's ambition. But Marlowe changed the whole story. His Faustus is not guilty of any wicked ambition ; as a true reflection of the Renaissance spirit, Faustus has superhuman longing for knowledge. This longing leads him to seek refuge in the "black art" or necromancy. The wicked Faustus becomes in Marlowe's drama, symbol of Marlowe's age when fresh wonders of the mind of the world were being revealed and men's hopes of the attainable were youthfully ardent. Faustus's spirit of adventurous learning is felt to be akin to the zeal which fired the Elizabethan rovers in the quest for new region beyond the seas. The intellectual leanings of Marlowe's Dr. Faustus, his appreciation of the songs of blind Homer and the beauty of Helen, mark him clearly as one endowed with the spirit of the Elizabethan Renaissance.

Marlowe also succeeded in bringing in the tragic element in his handling of the Faustus story. In the old Faustus legends Faustus was represented as an incarnation of wickedness. There is no tinge of sympathy in the narrator's attitude. The appeal of the story was rather like that of a salutary religious tract, than of a real tragic story. But Marlowe felt and conveyed the sense of tragedy in the magician's aspirations and defeat. Faustus is painted here as a noble soul, though he went against the divine spirits, in his pursuit of necromancy. His spiritual greatness draws to him our sympathy and at his death we feel pity and awe which great tragedy demands. Marlowe's "Dr. Faustus" has almost all the main features of a tragedy. The drama represents the falling of a noble soul from a great height and succeeds in drawing our pity.

How far Marlowe progressed in imparting a poetic hue to the story can be realized if we compare some scenes of his drama with those of the English translation of "Faustbuch" In the latter most of the supreme moments in the life of Faustus have been narrated in drab and monotonous manner. Let us take the description of Faustus's death, as we find in Thomas's "Early English Prose Romances", Chapter LXI :

"The students and the others that were there, when they had prayed for him, they wept, and so went forth ; but Faustus tarried in the hall, and when the gentlemen were lain in bed, none of them could sleep, for that they attended to hear if they might be privy of his end. It happened that between twelve and one o'clock at midnight, there blew a mighty storm of wind against the house, as though it would have blown the foundation thereof out of its place. Hereupon the students began to fear, and go out of their beds, but they would not stir out of the chamber, and the host of the house ran out of doors, thinking the house would fall. The students lay near up to the hall, wherein Dr. Faustus lay, and they heard a mighty noise and hissing, as if the hall-door flew open, wherein Dr. Faustus was ; then he began to cry for help, saying, 'Murther. murther' ; but it was with a half voice and very hollow ; shortly after they heard him no more. But when it was day the students, that had taken no rest that night, arose and went into the hall, in which they left Dr. Faustus, where notwithstanding, they found not Faustus, but all the hall sprinkled with blood, the brain cleaving to the wall, for the devil had beaten him from one wall against another ; in one corner lay his eyes, in another his teeth ; a fearful and pitiful sight to behold. Then began the students to wail and weep for him, and sought for his body in many places. Lastly, they came into the yard, where they found his body lying on the horse dung, most monstrously torn, and fearful to behold, for his head, and all his joints were dashed to pieces : the forenamed students and masters that were at his death, obtained so much, that they buried him in the village, where he was so grievously tormented."

Marlowe was artistic enough to leave out all these gruesome details. Instead of the dull narration of Faustus's death, we find in Marlowe's drama a beautiful soliloquy of Faustus :

"O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd me
Impose some end to my incessant pain ;
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be sav'd !
O, no end is limited to damned souls !
Why wert thou not a creature wanting soul ?
Or why is this immortal that thou hast ?"

Just compare this exquisite passage with the prose narrative quoted above, and the difference will be clear. Marlowe has here gone behind the external description of the death and has revealed the anguish of the mind. We look at Faustus, so to speak, from within him.

In the other supreme scenes of play, also, Marlowe changed the construction of his drama. The summoning of Mephistophilis (Act I, Scene III), the signing of the contract (Act II, Scene I), the momentary repentance followed by the luring vision of Helen (Act V, Scene I), all these scenes are described with inevitable moral commentaries and full of matter-of-fact details, in the "Faustbuch". In the legends also, the main importance is laid upon the supernatural wonders. But Marlowe transformed these scenes into supreme psychological studies ; the workings of Faustus's mind are laid bare before us. These scenes by virtue of their subtle and tragic excellence, take place amongst the emotional situations in Elizabethan tragedy. It is these scenes which especially justify Marlowe's claim to a rank next to Shakespeare. Marlowe has stripped away many inessentials to make his drama more artistic ; he has, as well, effectively elaborated the more casual points of the narrative. Faustus's fears after his signing of the bond, his interview with the Old Man, the powerful scene in which Mephistophilis in his anger silently hands Faustus the dagger and arrests his soul—these scenes have tedious counterparts in the "Faustbuch". But Marlowe's artistic pen elaborated them into magnificent poetic passages. Marlowe in painting the Evil Spirits also refused to accept the medieval conception of devils as grotesque and ridiculous figures. He sees them still with something of the tragic splendour of fallen angels.

DOCTOR FAUSTUS

THE TRAGICAL HISTORY OF

DOCTOR FAUSTUS

Enter CHORUS

Cho. Not marching now in fields of Thrasymene
Where Mars did mate the Carthaginians;
Nor sporting in the dalliance of love,
In courts of kings, where state is overturn'd,
Nor in the pomp of proud audacious deeds,
Intends our Muse to vaunt his heavenly verse:
Only this, gentlemen,—we must perform
The form of Faustus' fortunes, good or bad.
To patient judgments we appeal our plaud,
And speak for Faustus in his infancy.
Now is he born, his parents base of stock,
In Germany, within a town call'd Rhodes;
Of riper years, to Wertenberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism grac'd,
That shortly he was grac'd with doctor's name,
Excelling all whose sweet delight disputes
In heavenly matters of theology;
Till swolen with cunning, of a self-conceit,
His waxen wings did mount above his reach,
And, melting, heavens conspir'd his overthrow;
For, falling to a devilish exercise,
And glutted now with learning's golden gifts,
He surfeits upon cursed necromancy;
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:
And this the man that in his study sits. [*Exit.*

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

Enter CHORUS.

Chorus. Introducing the drama to the audience, the chorus says that they should not expect the relation of some very adventurous or thrilling event on the stage. They will not see the gallant armies marching through the battlefields of Thrasymene where Hannibal achieved his great victory over the Romans. Nor will they see the Roman God of War, Mars, routing the Carthiginians from the same battlefield. They will also not witness amorous scenes of love in the courts of ancient kings whose kingdoms have now vanished. Likewise, says the Chorus, their dramatic Muse was not going to present scenes of thrilling adventures or perilous deeds. The Chorus explained that they were going to present the fortunes and misfortunes of the famous German doctor named Faustus. The Chorus appealed to the audience to judge their performance patiently and to applaud it according to its merits. Referring to the infancy of Faustus, the Chorus said that he was born of poor German parents in a town called Rhodes. In his early youth he was sent to Wertenberg where he was carefully brought up by his relations. There he studied theology and acquired admirable scholarship. Very soon he was honoured with the Doctor's title. He surpassed all those scholars who delighted in complicated discussions and disputes over theological problems. Gradually he grew vain and conceited and tried to soar beyond human limits as if flying on silken wings like Icarus, who, in his vain efforts, flew too near the sun, when his wings melted away by the heat of the sun. Likewise Dr. Faustus developed evil designs and having already amassed sufficient gold, he turned to enjoy the contemptible luxury of black magic and necromancy (the power of invoking the spirits of the dead). He now came to believe that nothing was sweeter and more potent than magic and therefore gladly poured over books of magic day and night. Pointing towards Faustus who was devoted to his studies, the Chorus said that he was the man whose fortunes were going to be presented on the stage.

ACT I

Scene I

Faustus *discovered in his Studies.*

Faust. Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess:
Having commenc'd, be a divine in shew,
Yet level at the end of every art,
And live and die in Aristotle's works.
Sweet Analytics, 'tis thou hast ravish'd me!
Bene disserere est finis logices.
Is, to dispute well, logic's chiefest end?
Affords this art no greater miracle?
Then read no more; thou hast attain'd that end:
A greater subject fitteth Faustus' wit:
Bid Oncaymaeon farewell, Galen come:
Seeing, *Ubi desinit philosophus, ibi incipit medicus:*
Be a physician, Faustus; heap up gold,
And be eterniz'd for some wondrous cure.
Summum bonum medicinae sanitas,
The end of physic is our body's health.
Why, Faustus, hast thou not attain'd that end?
Is not thy common talk sound aphorisms?
Are not thy bills hung up as monuments,
Whereby whole cities have escap'd the plague,
And thousand desperate maladies been eas'd?
Yet art thou still but Faustus, and a man.
Couldst thou make men to live eternally,
Or being dead, raise them to life again,
Then this profession were to be esteem'd.
Physic, farewell! Where is Justinian? [*Reads.*

ACT I

SCENE I

FAUSTUS *discovered in his Studies.*

Faust. O, Faustus, decide finally your future course of studies and set down to discover the farthest depth of the subject you propose to study. Having taken the doctorate in theology, you fix your ambition to reach the farthest end of knowledge of the divine subject. Live day and night in the study of Aristotle's famous treatises on Philosophy. How one of them, the "Analytics" has fascinated him ! "To argue well is the end of the logic." But is logical controversy and discussion the only and the highest aim of logic ? Does it serve no better purpose ? If not, you should not read it any further because you have already gained that end. Faustus's great talents need greater and wider subjects of study. Therefore metaphysics, farewell. Welcome the renowned Greek physician, Galen. Know that "where the philosopher leaves off, there the physician begins." Therefore, Faustus, be a great physician and amass gold thereby and gain great fame and immortality for your skill in physic. "The Supreme God of Medicine is Health." The final end of physic is to preserve good health. If it is so, have you not already gained that end, Faustus ? Are not your plans and programme of visiting certain towns and cities circulated as maxim of public talk and hung on walls and public places for the sake of their publicity ? Have you not, through your periodical visits, protected whole cities from fatal epidemics and saved the lives of thousands of desperate men and women ? In spite of all this marvellous knowledge, you remain just a mortal man, having no power on human birth and death. Can you immortalise man or can you revive the dead to life ? Medical profession were really lauded if that could be possible. But since this is beyond the range of physic, farewell to it. Should you then turn to the study of law as propounded by the famous Emperor Justinian ?

Si una eademque res legatur duobus, alter rem,
Alter valorem rei, etc.
A pretty case of paltry legacies ! [*Reads.*

Exhaereditare filium non potest, pater, nisi, ets.
Such is the subject of the institute,
And universal body of the law :

This study fits a mercenary drudge,
Who aims at nothing but external trash ;
Too servile and illiberal for me.
When all is done, divinity is best :
Jerome's Bible, Faustus ; view it well. [*Reads.*
Stipendium peccati mors est : Ha ! *Stipendium*,

The reward of sin is death : that's hard. [*Reads.*
Si peccasse negamus, fallimur, et nulla est in nobis veritas ;
If we say that we have no sin, we deceive ourselves, and
there is no truth in us.

Why, then belike we must sin and so consequently die ;
Ay, we must die an everlasting death.
What doctrine call you this, *Che sera, sera*,—
What will be, shall be ? Divinity, adieu !
These metaphysics of magicians
And necromantic books are heavenly ;
Lines, circles, scenes, letters, and characters ;

Ay, these are those that Faustus most desires.
O, what a world of profit and delight
Of power, of honour, of omnipotence,
Is promis'd to the studious artizan !
All things that move between the quiet poles
Shall be at my command : emperors and kings
Are but obey'd i' their several provinces,
Nor can they raise the wind or rend the clouds ;
But his dominion that exceeds in this,
Stretcheth as far as doth the mind of man ;

A sound magician is a mighty god :
Here, Faustus, tire thy brains to gain a deity.

"If one and the same thing is bequeathed to two persons, the one (shall take) the thing, the other the value of the thing." Such are the petty problems of inheritance studied in Law. "A father cannot disinherit his son, unless...". These are the subjects universally studied in treatises on law. Law suits the talents of those whose only aim is the accumulation of wealth. This aim is too low and contemptible for me. Compared with these subjects, theology or metaphysics is by far the best. Better read Jerome's Bible. "The wages of sin is death." If we say that we have no sin, we deceive ourselves, and there is no truth in us. Since all must sin, all must die. Yes, eternal sleep in the lap of death is the end of all life. The Italian proverb says : What will be, shall be. If it is so, divinity farewell ! Far more alluring are the books and treatises on magic and supernatural powers. The books dealing with the art of raising the spirits of the dead are heavenly indeed. Faustus is most powerfully infatuated by mysterious lines, circles, scenes, letters and figures which are the apparatus of the magicians. What irresistible allurements the books of magic and necromancy have for the studious devotee ! They offer the prospects of unbounded profits, pleasures, power, honour and authority to the studious magician. If I study magic (Faustus says) I shall have full command over everything from one pole to the other. Ordinary kings and emperors have their power and authority in their own domains and kingdoms, but they have no control over powerful phenomena of nature, such as winds and clouds. But the dominion of a great magician extends over all the regions that human mind can conceive. A great magician is a great god indeed. Therefore Faustus must devote himself earnestly to the study and practice of magic.

Enter WAGNER.

Faust. Wagner, commend me to my dearest friends,
The German Valdes and Cornelius ;
Request them earnestly to visit me.

Wag. I will, sir. [*Exit.*

Faust. Their conference will be a greater help to me.
Than all my labours, plod I ne'er so fast.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. O, Faustus, lay that damned book aside,
And gaze not on it, lest it tempt thy soul,
And heap God's heavy wrath upon thy head !
Read, read the Scriptures :—that is blasphemy.

Evil Ang. Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contain'd :
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.
[*Exeunt Angels.*

Faustus. How am I glutted with conceit of this !
Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will ?
I'll have them fly to India for gold,
Ransack the ocean for orient pearls,
And search all corners of the new-found world
For pleasant fruits and princely delicates ;
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings ;
I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wertenberg ;

Enter WAGNER.

Faust. Wagner, convey my respects to my dear friends Valdes and Cornelius and request them to meet me urgently.

Wag. I will, sir. [*Exit.*

Faust. Their advice in this matter will be more valuable and helpful than all my single-handed efforts, however hard I try.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. O Faustus, throw away that damned book of magic, don't study it, otherwise it will contaminate your soul with sin and evil. Thereby you will invoke God's fury on your head and be damned for ever. Read the Bible and other scriptures. The study of magical books is unholy and sinful.

Evil Ang. Go ahead, Faustus, in the study and practice of black magic which will give you supreme power and authority over the whole universe. You will have supreme authority over the earth, just as Jupiter has over heaven. You will have full command over all the forces of nature. [*Exeunt Angels.*

Faust. How I am allured by the happy prospects of magic ! I shall command spirits to bring me whatever I please. They will resolve all my doubts and problems and perform every task however hard and perilous. I will bid them fly to India to fetch treasures of gold from there and command them to discover seas and oceans for precious pearls. They will bring lucious fruits and other delicacies from all corners of the newly discovered world. They will read to me all the mysterious books of philosophy and relate to me all the secrets of all foreign kings. I will command the spirits to raise a wall of brass all round Germany for security purposes, and to redirect the river Rhine round the beautiful town of Wertenberg.

I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad,
I'll levy soldiers with the coin they bring.
And chase the Prince of Parma from our land,
And reign sole king of all the provinces;
Yea, stranger engines for the brunt of war,
Than was the fiery keel at Antwerp's bridge,
I'll make my servile spirits to invent.

Enter VALDES *and* CORNELIUS.

Come, German Valdes, and Cornelius,
And make me blest with your sage conference.
Valdes, sweet Valdes and Cornelius,
Know that your words have won me at the last
To practise magic and concealed arts:
Yet not your words only, but mine own fantasy,
That will receive no object; for my head
But ruminates on necromantic skill.
Philosophy is odious and obscure;
Both law and physic are for petty wits;
Divinity is basest of the three,
Unpleasant, harsh, contemptible and vile:
'Tis magic, magic, that hath ravish'd me.
Then, gentle friends, aid me in this attempt.

And I, that have with concise syllogisms
Gravell'd the pastors of the German church;
And made the flowering pride of Wertenberg
Swarm to my problems, as the infernal spirits
On sweet Musaeus when he came to hell,
Will be as cunning as Agrippa was,
Whose shadows made all Europe honour him.

Val. Faustus, these books, thy wit, and our experience,
Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,

So shall the spirits of every element
Be always serviceable to us three;

I will further bid them to provide silken garments to all school-going children, who will look smartly dressed and bold. I will pay my soldiers in gold coins brought to me from foreign lands by the spirits. I will expel Alexander Farnese, the Governor and General of the Netherlands from my country and rule as the supreme king over my country. I will make them invent even more strange and more potent armaments of war than Antwerp's bridge built by the Prince of Parma over the river Scheldt. I will bid my serving spirits do all such miracles.

Enter VALDES *and* CORNELIUS.

I welcome you my friends, Valdes and Cornelius and request you to favour me with your esteemed advice. You will be glad to know that your entreaties have won me at last and I have determined to study and practise magic and other allied black arts. I have come to this decision not merely through your entreaties but also through my own fancy, which will now admit no opposition.

My head is now meditating on the art of necromancy. Philosophy is dull and tedious. Law and physic suit petty minds only. Divinity is the worst of all. It is unpleasant, hard, hateful and useless. It is magic, and magic alone that has allured my heart. I have already vanquished all German priests and philosophers in the field of logic. The greatest and most promising students of Germany throng round me as the spirits of the dead are believed to throng round the famous musician Musaeus (the son of Orpheus) when he visited the Elysian Fields. Now I want to conquer another field (of magic) whereby I may be regarded as powerful and ingenious as Agrippa.

Val. Faustus, these books of magic, aided by your learning and our experience, will make us dreaded all over Europe. As the Red Indians dread their governing Spanish Lords, so shall all the infernal spirits serve us three.

Like lions shall they guard us when we please ;
Like Almain rutters with their horsemen's staves,
Or Lapland giants, trotting by our sides ;
Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
Than have the white breasts of the Queen of Love :
From Venice shall they drag huge argosies,
And from America the golden fleece.

That yearly stuffs old Philip's treasury,
If learned Faustus will be resolute.

Faust. Valdes, as resolute am I in this
As thou to live : therefore object it not.

Corn. The miracles that magic will perform
Will make thee vow to study nothing else.
He that is grounded in astrology,
Enrich'd with tongues, well seen in minerals,
Hath all the principles magic doth require :
Then doubt not, Faustus, but to be renown'd,

And more frequented for this mystery
Than heretofore the Delphian oracle.
The spirits tell me they can dry the sea,
And fetch the treasure of all foreign wrecks,
Ay, all the wealth that our forefathers hid
Within the massy entrails of the earth :
Then tell me, Faustus, what shall we three want ?

Faust. Nothing, Cornelius. O, this cheers my soul !
Come, shew me some demonstrations magical,
That I may conjure in some lusty grove,
And have these joys in full possession.

Val. Then haste thee to some solitary grove,
And bear wise Bacon's and Albertus' works,
The Hebrew Psalter, and New Testament ;
And whatsoever else is requisite
We will inform thee ere our conference cease.

They will guard us like lions when we wish and will run after us, if we so command them, as German horsemen or as the witches and giants of Lapland. Sometimes they will assume the form of graceful ladies or comely maidens possessing more fascinating eyes and more graceful and creamy breasts than the goddess Venus. The spirits will fly at our command to Venice for jewels and to America for gold and silver, bringing home all their treasures as the King of Spain annually brings from Mexico by the Plate Fleet. All this will be possible if learned Faustus firmly sticks to his pledge of studying and practising magic.

Faust. Valdes, I am as firmly resolved as you live, and therefore have no doubts about me.

Corn. The marvellous achievements of magic will make you give up every other branch of study. You are already well versed in theology and astrology, as well as in several languages and branches of natural science. These are the principal ingredients that a magician most needs. Therefore Faustus, be sure and have no doubts that you will gain unlimited power and recognition with the aid of magic. You will be better honoured and consulted for this power than the Mount Parnassus, the seat of Delphi's Oracle. The spirits whom you will command, can dry the seas and fetch all the treasures of the foreign lands and explore all the gold and wealth ever buried underground by our ancestors. Tell me, Faustus, what else shall we need ?

Faust. Nothing more, Cornelius. How the prospects cheer me up ! My friends, demonsrtate to me some magical feats which I may conjure myself in my lonely garden and enjoy their bliss.

Val. Let us, then, retire to some solitary part of the garden, and take with you the celebrated works of Bacon, Albertus, the Hebrew Bible and the New Testament. Whatever else is needed we will let you know before we hold our conference.

Faust. Valdes, first let me know the words of art;
And then, all other ceremonies learn'd,
Faustus may try his cunning by himself.

Val. First I'll instruct thee in the rudiments,
And then wilt thou be perfecter than I.

Faust. Then come and dine with me and after meat,
We'll canvass every quiddity thereof;
For, ere I sleep, I'll try what I can do:
This night I'll conjure, though I die therefor. [*Exeunt.*

SCENE II. BEFORE FAUSTUS' HOUSE.

Enter two SCHOLARS.

First Schol. I wonder what's become of Faustus, that was wont to make our school ring with *sic probo*.

Sec. Schol. That shall we know; for see, here comes his boy.

Enter WAGNER.

First Schol. How now, sirrah! where's thy master?

Wag. God in heaven knows.

Sec. Schol. Why, dost not thou know?

Wag. Yes, I know, but that follows not.

First Schol. Go to, sirrah! leave your jesting, and tell us where he is.

Wag. That follows not necessary by force of argument; that you, being licentiates, should stand upon; therefore acknowledge your error, and be attentive.

Sec. Schol. Why, didst thou not say thou knewest?

Wag. Have you any witness on't?

First Schol. Yes, sirrah, I heard you.

Wag. Ask my fellow if I be a thief.

Sec. Schol. Well, you will not tell us?

Faust. Valdes, teach me first the words of enchantment and the necessary rites and I will practise the art myself.

Val. I will teach you the basic principles first and gradually you will grow more perfect than myself in this art.

Faust. Then come and have your supper with me and thereafter we shall discuss the attributes of magic. I am determined that before I go to sleep to-night, I will practise magic and conjure spirits, even though I come to die in this enterprise.

SCENE II.

Enter two SCHOLARS.

First Schol. I wonder what has become of Faustus, whose words, "Thus I prove it," need echoing within the walls of our school.

Second Schol. We shall learn of him from his servant who comes there.

Enter WAGNER.

First Schol. Where's your master, sir ?

Wag. God only knows where he is ?

Sec. Scholar. How is it that you do not know ?

Wag. Yes, I know, but that does not matter much.

First Schol. Don't joke with us and tell us where he is.

Wag. This is no logical argument on which scholars like you should insist. Still listen to me carefully.

Sec. Schol. Why, did you not tell us that you knew ?

Wag. Do you have a proof for that ?

First Schol. Yes, I heard you myself.

Wag. Then you ask the other servant.

Sec. Schol. Are you not going to tell us ?

Wag. Yes, sir, I will tell you : yet, if you were not dunces, you would never ask me such a question ; for is not he *corpus naturale ?* and is not that *mobile ?* then wherefore should you ask me such a question ? But that I am by nature phlegmatic, slow to wrath, and prone to love, it were not for you to come within forty foot of the place of execution ; although I do not doubt but to see you both hanged the next session. Thus having triumphed over you, I will set my countenance like a precisian, and begin to speak thus:—Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worships : and so, the Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren ! [*Exit.*

First Schol. Nay, then, he is fallen into that damned art for which they two are infamous through the world.

Sec. Schol. Were he a stranger, and not allied to me, yet should I grieve for him. But, come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him.

First Schol. O, but I fear me nothing can reclaim him !

Sec. Schol. Yet let us try what we can do. [*Exeunt.*

SCENE III. IN A GROVE.

Enter FAUSTUS.

Faust. Now that the gloomy shadow of the earth
Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky,
And dims the welkin with her pitchy breath,
Faustus, begin thine incantations,
And try if devils will obey thy hest,
Seeing thou hast pray'd and sacrific'd to them.

Wag. Yes, sir, I will tell you, although unless you were a perfect fool, you should not have asked me this because is he not a natural living person, capable of moving? If so, why should you ask me this question! But since I am not easily excitable and am not quickly enraged, but more inclined towards love, therefore I will not advise you to come within forty feet of the dining hall, *i. e.*, the chamber where "execution is done upon meat and drink." Having vanquished you thus by my logic, I assume my natural tone and tell you that my master is dining within with his friends, Valdes and Cornelius. This is all I can tell you, my dear brothers.

First Schol. I am afraid, he has fallen in love with damned magic for which those two gentlemen are notorious in the world.

Sec. Schol. Even if Faustus were a complete stranger and not at all related to me, I should have lamented for him for his folly. Let us still inform the Rector if he can win him back to the path of God.

First Schol. But I am afraid nothing can now win him back.

Sec. Schol. Let us still try all we can. [*Exeunt.*

SCENE III.

Enter FAUSTUS.

Faust. Now since the day is declining and the constellation called Orion is threatening thunder and rain from the Southern hemisphere and the sky is growing darker and gloomier, it is a very appropriate hour for conjuring the infernal spirits of the hell. Let me now repeat my incantations of magic and see if the spirits of the hell can be conjured at my prayers and sacrifices.

Within this circle is Jehovah's name,
Forward and backward anagrammatiz'd,
The breviated names of holy saints,
Figures of every adjunct to the heavens,
And characters of signs and erring stars,
By which the spirits are enforc'd to rise:
Then fear not, Faustus, but be resolute,
And try the uttermost magic can perform:—

Sint mihi dei Acherontis propitii! Valeat numen triplex Jehovae! Ignei, aerii, aquatani spiritus, salvete! Orientis princeps Beelzebub, inferni ardentis monarcha; et Demogorgon propitiamus vos, at appareat et surgat Mephistophilis: quid tu moraris! Per Jehovam, Gehennam, et conseratam aquam quam nunc spargo, signumque crucis quod nunc facio, et per vota nostra, ipse nunc surgat nobis dicatus Mephistophilis!

Enter MEPHISTOPHILIS.

I charge thee to return, and change thy shape;
Thou art too ugly to attend on me:
Go and return an old Franciscan friar;
That holy shape becomes a devil best.

[*Exit Mephistophilis.*

I see there's virtue in my heavenly words;
Who would not be proficient in this art?
How pliant is this Mephistophilis,
Full of obedience and humility!
Such is the force of magic and my spells:
Now, Faustus, thou art conjuror laureat,
That canst command great Mephistophilis:
Quin regis Mephistophilis fratris imagin.

Enter MEPHISTOPHILIS (*like a Franciscan friar*).

Meph. Now, Faustus, what wouldst thou have me do?

Faust. I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
On the ocean to overwhelm the world.

I write the name of Jehovah within this circle and the names of other saints in their abbreviated form all round it. Let me draw the figures of all such supernatural spirits and symbols of all planets, which conjure up the spirits of the dead. Faustus don't be afraid, be resolute and see what magic can perform—

"May the Gods of Acheron (the infernal regions) be propitious to me! Farewell to the three-fold deity of Jehovah. Hail, spirits of Fire, Air, and Water! Beelzebub, Prince of the East, Monarch of the burning hell, and Demogorgon, we propitiate you, that Mephistophilis may appear and rise; why lingerest thou? By Jehovah, Gehenna, and the consecrated water which I now sprinkle and the sign of the cross which I now make, and by our vows, may Mephistophilis himself, devoted to your service, now rise."

Enter MEPHISTOPHILIS.

I charge you to return and change your form. You are at this time too ugly to attend on me. Go and return again in the guise of a Friar of St. Francis. That form will suit you best.

[*Exit Mephistophilis.*

I see that my incantations have magical potency. Who would not like to acquire proficiency in this art? How gentle, obedient and humble was Mephistophilis! Such is the power in magic and other black arts. O, Faustus, you are now the monarch of magicians and conjurers. You can now command Mephistophilis, "For indeed thou rulest in the image of thy brother Mephistophilis."

Enter MEPHISTOPHILIS (*like a Franciscan friar*).

Meph. Now, Faustus, what do you want me to do?

Faust. I charge you to serve on me so long as I live and do whatever I command, even if my command were to bring down the moon from the sky or drown the world in the seas.

Meph. I am a servant to great Lucifer,
And may not follow thee without his leave;
No more than he commands must we perform.

Faust. Did not he charge thee to appear to me?

Meph. No, I came hither of mine own accord.

Faust. Did not my cojuring speeches raise thee? speak.

Meph. That was the cause, but yet *per accident*:
For, when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,
We fly, in hope to get his glorious soul;
Nor will we come, unless he use such means
Whereby he is in danger to be damn'd.
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity,
And pray devoutly to the Prince of Hell.

Faust. So Faustus hath
Already done; and holds this principle,
There is no chief but only Beelzebub;
To whom Faustus doth dedicate himself.
This word "damnation" terrifies not him,
For he confounds hell in Elysium:
His ghost be with the old philosophers!
But, leaving these vain trifles of men's souls,
Tell me what is that Lucifer, thy Lord?

Meph. Arch-regret and commander of all spirits.

Faust. Was not that Lucifer an angel once?

Meph. Yes, Faustus, and most dearly lov'd of God.

Faust. How comes it, then, that he is prince of devils?

Meph. O, by aspiring pride and insolence;
For which God threw him from the face of heaven.

Faust. And what are you that live with Lucifer?

Meph. Unhappy spirits that fell with Lucifer,
Conspir'd against our God with Lucifer,
And are for ever damn'd with Lucifer.

Meph. I am great Lucifer's servant and therefore cannot serve you without his permission, for I have to carry out all his commands.

Faust. Did he not ask you to appear before me ?

Meph. No, I came here of my own choice.

Faust. Have you not been raised by my incantations ?

Meph. That was the cause, yet I came here by chance, for whenever we hear anyone blaspheming the name of God and condemning the Scriptures and Christ, we approach that person with the hope of winning his soul to our fold. We do not come until the person concerned practises such means as may bring damnation on him. Therefore the easiest way of conjuring the infernal spirits is to condemn the Holy Trinity and to pray earnestly to Beelzebub, the Prince of Hell.

Faust. Faustus has already done so. He holds Beelzebub to be the most potent spirit and dedicates himself to his service. The word "Damnation" does not now terrify him. He makes no distinction between the Elysium and hell. May his spirit join the fold of non-believing philosophers ! But leave these reflections on the human soul and let me know what is Lucifer whom I have now to serve.

Meph. Lucifer is the supreme commander of the spirits of hell.

Faust. Was he not once an angel ?

Meph. Yes, he was the dearest angel of God.

Faust. How, then, has he become the prince of Devils ?

Meph. O, he fell through ambition, pride and insolence to God who hurled him down from heaven to eternal hell.

Faust. And what are you that serve on Lucifer ?

Meph. I am one of those unhappy spirits who fell with Lucifer, for conspiring against God and who are damned for ever.

Faust. Where are you damn'd ?

Meph. In hell.

Faust. How comes it, then, that thou art out of hell ?

Meph. Why this is hell, nor am I out of it :
Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells,
In being depriv'd of everlasting bliss ?
O Faustus, leave these frivolous demands,
Which strike a terror to my fainting soul !

Faust. What, is great Mephistophilis so passionate
For being deprived of the joys of heaven ?
Learn thou of Faustus' manly fortitude,
And scorn those joys thou never shalt possess.
Go bear these tidings to great Lucifer :
Seeing Faustus hath incurr'd eternal death
By desperate thoughts against Jove's deity,
Say, he surrenders up to him his soul,
So he will spare him four and twenty years,
Letting him live in all voluptuousness ;
Having thee ever to attend on me,
To give me whatsoever I shall ask,
To tell me whatsoever I demand,
To slay mine enemies, and aid my friends,
And always be obedient to my will.
Go and return to mighty Lucifer,
And meet me in my study at midnight,
And then resolve me of thy master's mind.

Meph. I will, Faustus. [*Exit.*

Faust. Had I as many souls as there be stars,
I'd give them all for Mephistophilis.
By him I'll be great emperor of the world,
And make a bridge through the moving air,
To pass the ocean with a band of men ;
I'll join the hills that bind the Afric shore,
And make that country continent to Spain,
And both contributory to my crown.

Faust. Where are you damned ?

Meph. In hell.

Faust. Why are you out of hell, then ?

Meph. No, I am not out of hell. Do you think that I, who have once seen the glory of God and enjoyed the blessings of heaven, am not tormented as with the pangs of ten thousand hells in the mere recollection that I have been deprived of those heavenly blessings ? O, Faustus leave these sinful and thoughtless demands, which make even my soul shake with terror.

Faust. Is Mephistophilis really so sentimental about the withdrawal of these heavenly blessings ? Take lesson from my resolute heart and condemn the blessings of heaven which are not for you. Go and give this message to great Lucifer : Faustus has incurred eternal damnation by blaspheming the Holy Trinity. So he surrenders his soul to him in return of the following boons. He should be permitted to live freely for twenty four years, in all voluptuousness. You should be constantly attending on me and bringing me whatever I ask for and telling me whatever I seek to know. You should kill my enemies and help my friends and ever remain obedient to my commands. Go back to great Lucifer and meet me at midnight in my study-room and inform me of your master's decision.

Meph. I will, Faustus. [*Exit.*

Faust. If I had as many souls as there are stars in the sky, I shall willingly surrender them to Mephistophilis. Through his aid I shall become the supreme monarch of the world and make a bridge through the air, in order to cross seas and oceans along with my followers. I will join the hills of Africa with the shores of Spain and thereby make Africa a tributary to Spain, and both falling within my domain.

The Emperor shall not live but by my leave,
Nor any potenate of Germany,
Now that I have obtain'd what I desire.
I'll live in speculation of this art,
Till Mephistophilis return again. [*Exit.*

SCENE IV. IN A STREET.

Enter WAGNER *and* CLOWN.

Wag. Sirrah, boy, come hither.

Clown. How, boy ! swowns, boy ! I hope you have seen many boys with such pickadevaunts as I have : boy, quotha !

Wag. Tell me, sirrah, hast thou any comings in ?

Clown. Ay, and going out too ; you many see else.

Wag. Alas, poor slave ! see how poverty jesteth in his nakedness ! the villain is bare and out of service, and so hungry that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw.

Clown. How ! my soul to the devil for a shoulder of mutton, though 'twere blood-raw ! not so, good friend ; by'r lady, I had need have it well roasted, and good sauce to it, if I pay so dear.

Wag. Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus* ?

Clown. How, in verse ?

Wag. No, sirrah ; in beaten silk and staves-acre. Hold, take these guilders. [*Gives money.*

Clown. Gridirons ! what be they ?

Wag. Why, French crowns.

Clown. Mass, but for the name of French crowns, a man were as good have as many English counters. And what should I do with these ?

The Roman Emperor, Charles V will not live except through my permission, nor will there live any rival of mine in Germany. Now that I have achieved this great power, let me further meditate on this art until Mephistophilis comes back to me. [*Exit.*

SCENE IV.

Enter WAGNER *and* CLOWN.

Wag. You, boy, come here.

Clown. Hallo, you must have met many boys so accidentally, what do you say ?

Wag. Tell me, do you have any income ?

Clown. Yes, and expenses too. You may seek for another.

Wag. Alas, how poor and helpless is this fool ! He is poor and unemployed and so starving. Therefore I believe that he can pledge his soul to the devil just for a shoulder of raw mutton (goat's meat).

Clown. Do you really believe that I shall give away my soul for a shoulder of raw mutton ? No, never. If at all I pledge my soul, then the shoulder of mutton should be well roasted and served with sauce.

Wag. Well, are you willing to serve me ? If so I will proclaim : "He that's my disciple."

Clown. Will you proclaim in imagination ?

Wag. No, boy, in all reality, by paying you in gold and silver. Here are for you a few gold coins.

Clown. Oh, what coins are these ?

Wag. They are French coins.

Clown. Oh, these French coins are as useless as counterfeit English coins. What shall I do with them ?

Wag. Why, now, sirrah, thou art at an hour's warning, whensoever or wheresoever the devil shall fetch thee.

Clown. No, no; here, take your gridirons again.

Wag. Truly, I'll none of them.

Clown. Truly, but you shall.

Wag. Bear witness, I gave them him.

Clown. Bear witness, I give them you again.

Wag. Well, I will cause two devils presently to fetch thee away—Baliol and Belcher!

Clown. Let your Baliol and your Belcher come here, all I'll knock them, they were never so knocked since they were devils; say I should kill one of them, what would folks say? "Do ye see yonder tall fellow in the round slop? he has killed the devil." So I should be called Kill-devil all the parish over.

Enter two DEVILS; *and the* CLOWN *runs up and down crying.*

Wag. Baliol and Belcher,—spirits, away!

[*Exeunt* DEVILS.

Clown. What, are they gone? a vengeance on them! they have vile long nails. There was a he-devil and a she-devil: I'll tell you how you shall know them; all he-devils has horns, and all she-devils has cloven feet.

Wag. Well, sirrah, follow me.

Clown. But, do you hear? if I should serve you, would you teach me to raise up Banios and Belcheos?

Wag. I will teach thee to turn thyself anything, to a dog, or a cat, or a mouse, or a rat, or anything.

Clown. How! a Christian fellow to a dog, or a cat, a mouse, or a rat! No, no, sir; if you turn me into anything, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere: I'll tickle the pretty wenches! I'll be amongst them, i' faith!

Wag. You fool, you need but an hour and the devils will bring you anything or take you anywhere you like.

Clown. No, no, take back your coins.

Wag. No, I don't want them back.

Clown. Truly, you must.

Wag. Remember I have given you the coins.

Clown. You also remember, I am willing to return them to you.

Wag. Well, I will just raise two devils—Baliol and Belcher who will take you away.

Clown. Oh, let them come, and I will knock them down, or I will kill one of them and then how I shall be admired by the people! Pointing towards me, people will say that that tall fellow killed a devil. I shall be known as a Kill-devil all over the parish.

Enter two DEVILS ; *and the* CLOWN *runs up and down crying.*

Wag. Baliol and Belcher—disappear.

[*Exeunt* DEVILS.

Clown. Have they gone? A plague on them! They had long and sharp nails. One of them was a he-devil and the other a she-devil. I can tell you how to distinguish their sex. The he-devil has horns and the she-devil cloven feet.

Wag. Well, will yon serve me now?

Clown. Yes, on one condition. You will teach me how to raise spirits.

Wag. I will rather teach you to turn yourself into any form, a dog, a cat, a mouse or a rat.

Clown. Oh, how can a Christian turn himself into a dog or a cat or a mouse! Better teach me to turn myself into a fly, so that I may tease naughty women and dwell with them.

Wag. Well, sirrah come.

Clown. But, do you hear, Wagner ?

Wag. How !—Baliol and Belcher !

Clown. O Lord ! I pray, sir, let Banio and Belcher go sleep.

Wag. Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with *quasi vestigias nostras insistere.* 63

Clown. God forgive me, he speaks Dutch fustian. Well I'll follow him ; I'll serve him, that's flat. [*Exit.*

ACT II

SCENE I

FAUSTUS *discovered in his Study.*

Faust. Now, Faustus, must
Thou needs be damn'd, and canst thou not be sav'd.
What boots it, then, to think of God or heaven ?
Away with such vain fancies, and despair ;
Despair in God, and trust in Beelzebub :
Now go not backward ; no Faustus, be resolute :
Why waver'st thou ? O, something sounds in mine ears,
"Abjure this magic, turn to God again !
Ay, and Faustus will turn to God again.
To God ? He loves thee not,
The god thou serv'st is thine own appetite, 11
Wherein is fix'd the love of Beelzebub :
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Sweet Faustus, leave that execrable art.

Faust. Contrition, prayer, repentance—what of them

Good Ang. O, they are means to bring thee unto heaven !

Evil Ang. Rather illusions, fruits of lunacy,
That make men foolish that do trust them most.

Wag. Well, come with me.

Clown. But remember my words, Wagner.

Wag. Well, Baliol and Belcher !

Clown. Sir, I pray, let the devils sleep.

Wag. Well, fool, call me Master and look sharp at the heel of my right foot, "to tread, as it were, in many steps."

Clown. God, have mercy on me ! He speaks Dutch. Well, it is certain that I will serve him. [*Exit.*

ACT II.

SCENE I.

FAUSTUS *discovered in his Study.*

Faust. Faustus, you are damned and can never be saved. Now, what is the use of meditating on God and heaven ? Let me give up all thoughts and fancies of God. Have faith in Beelzebub. Don't go back and remain firm in your resolution. Why should you hesitate ? O, a faint sound is distilling into my ears, whispering : "Give up this magic and turn to God again." And will you turn to God again ? No, God does not love you. You have to serve Beelzebub and seek his love. I will build an altar and a church and dedicate them to Beelzebub and propitiate him by offering fresh blood of new-born infants.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Noble Faustus, give up this unholy practice of magic.

Faust. Prayer and repentance, of what avail are they ?

Good Ang. They will take you to heaven.

Evil Ang. These are fantastic and foolish notions. Men make themselves fools by believing in them.

Good Ang. Sweet Faustus, think of heaven and heavenly things.

Evil Ang. No, Faustus, think of honour and of wealth. [*Exeunt* ANGELS.

Faust. Of wealth!
Why, the signiory of Embden shall be mine.
When Mephistophilis shall stand by me,
What God can hurt thee, Faustus? Thou art safe.
Cast no more doubts.—Come, Mephistophilis,
And bring glad tidings from great Lucifer;—
Is't not midnight?—Come, Mephistophilis,
Veni, veni, Mephistophile.

Enter MEPHISTOPHILIS.

Now tell me what saith Lucifer, thy lord?

Meph. That I shall wait on Faustus whilst he lives.
So he will buy my service with his soul.

Faust. Already Faustus hath hazarded that for thee.

Meph. But, Faustus, thou must bequeath it solemnly,
And write a deed of gift with thine own blood;
For that security craves great Lucifer.
If thou deny it, I will back to hell.

Faust. Stay, Mephistophilis, and tell me, what good will my soul do thy Lord?

Meph. Enlarge his kingdom.

Faust. Is that the reason why he tempts us thus?

Meph. *Solamen miseris socios habuisse doloris.*

Faust. Why, have you any pain that torture others?

Meph. As great as have the human souls of men,
But, tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

Faust. Ay, Mephistophilis, I give it thee.

Meph. Then, Faustus, stab thine arm courageously,
And bind thy soul, that at some certain day,
Great Lucifer may claim it as his own;
And then be thou as great as Lucifer.

Good Ang. O, Faustus, think of God and heavenly blessings.

Evil Ang. No, Faustus, think of fame, wealth and pleasures of life. [*Exeunt.*

Faust. O, as for wealth, I can have all the treasures of the German port Embden. When Mephistophilis will be there to serve me, even God will not be able to harm me. You are safe. Have no doubts. Come, Mephistophilis and bring me the message from Lucifer. It is now midnight. Mephistophilis, come, "Come, come, Mephistophilis."

Enter MEPHISTOPHILIS.

Now tell me what is your Lord's reply.

Meph. He has commanded me to serve on Faustus so long as he lives and thereby Lucifer will buy his soul.

Faust. Faustus has already run that hazard.

Meph. But Faustus, you have to pledge your soul solemnly to Lucifer and write the deed in your own blood. That is Lucifer's condition. If you refuse to accept this condition, I go back to hell.

Faustus. No, Mephistophilis, stay. Of what use will my soul be to Lucifer ?

Meph. To enlarge the number of his followers.

Faust. Is it for this purpose that he tempts human beings ?

Meph. "It is a consolation to the wretched to have had companions in woe."

Faust. Well, do you also feel pain, you that torture others.

Meph. We suffer as much as do human souls. Now tell me, Faustus, do you pledge your soul to me ? If so, I shall be your slave and serve on you and will give you more than you can demand with your limited human vision.

Faust. Yes, Mephistophilis, I am willing to pledge my soul to you.

Meph. Then, bleed your arm boldly and sign the bond in your own blood that Lucifer may take your soul on the appointed day. Thereby you will be as great and potent as Lucifer himself.

Faust. [*Stabbing his arm.*] Lo, Mephistophilis, for love of thee,
I cut mine arm, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent to perpetual night !
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

Meph. But, Faustus thou must
Write it in manner of a deed of gift.

Faust. Ay, so I will. [*Writes.*] But, Mephistophilis,
My blood congeals, and I can write no more.

Meph. I'll fetch thee fire to dissolve it straight. [*Exit.*

Faust. What might the staying of my blood portend ?
Is it unwilling I should write this bill ?
Why streams it not, that I may write afresh ?
Faustus gives thee his soul—ah, there it stay'd !
Why should'st thou not ? is not thy soul thine own ?
Then write again, *Faustus gives thee his soul.*

Re-enter MEPHISTOPHILIS *with a chafer of coals.*

Meph. Here's fire ; come, Faustus, set it on.

Faustus. So, now the blood begins to clear again ;
Now will I make an end immediately. [*Writes.*

Meph. O, what will not I do to obtain his soul ?
[*Aside.*

Faust. *Consummatum est*, this bill is ended.
And Faustus hath bequeathed his soul to Lucifer.
But what is this inscription on mine arm ?
Homo, fuge : whither should I fly ?
If unto God, he'll throw me down to hell.
My senses are deceiv'd here's nothing writ :—
I see it plain ; here in this place is writ,
Homo, fuge : yet shall not Faustus fly.

Meph. I'll fetch him somewhat to delight his mind.
[*Aside, and then exit.*

Faust. Look here, Mephistophilis, I cut my arm for your love and sign the bond to great Lucifer in my own blood. I surrender my soul to Lucifer, the chief Lord and Prince of Hell. See how my blood is flowing and let it propitiate your mighty Lord.

Meph. But, Faustus, you must write the deed properly.

Faust. Yes, that I will do. But, look Mephistophilis, the flow of my blood has stopped and it writes no more.

Meph. I will immediately bring fire to dissolve your blood. [*Exit.*

Faust. Why has the flow of my blood stopped ? Does it portend that I should not write the deed ? Why does it not flow so that I may write ? "Faustus gives thee his soul"—here the flow of blood stops. Why, can I not pledge my soul to anyone I like ? Let me write again,

"Faustus gives thee his soul."

Re-enter MEPHISTOPHILIS *with a chafer of coals.*

Meph. Here is fire ; come, Faustus, write it out.

Faust. The blood has started flowing clear. Now I will write out the deed immediately. [*Writes.*

Meph. O, I can do anything to obtain his soul. [*Aside.*

Faust. "It is finished." Faustus has surrendered his soul to great Lucifer. But what words are there on my arm ? "Man flee !" Where can I now fly ? If I go to God, He will throw me down to Hell. No, it was only an illusion. There are no words inscribed on my arm. Yet again, the words are clear : "Man flee !" Yet Faustus will not fly.

Meph. I should bring him something to cheer his spirit. [*Aside, and then exit.*

Re-enter MEPHISTOPHILIS *with* DEVILS, *who gives crowns and rich apparel to* FAUSTUS, *dance and then depart.*

Faust. Speak, Mephistophilis, what means this show?

Meph. Nothing, Faustus, but to delight the mind withal,
And to shew thee what magic can perform.

Faust. But may I raise up spirits when I please?

Meph. Ay, Faustus, and do greater things than these.

Faust. Then there's enough for a thousand souls.
Here, Mephistophilis, receive this scroll.
A deed of gift of body and of soul:
But yet conditionally that you perform
All articles prescribe'd between us both.

Meph. Faustus, I swear, by hell and Lucifer.
To effect all promises between us made.

Faust. Then hear me read them. [*Reads.*] *On these conditions following: First, that Faustus may be a spirit in form and substance. Secondly, that Mephistophilis shall be his servant, and at his command. Thirdly, that Mephistophilis shall do for him, and bring him whatsoever he desires. Fourthly, that he shall be in his chamber or house invisible. Lastly, that he shall appear to the said John Faustus, at all time, in what form or shape soever he please. I, John Faustus of Wertenberg, Doctor, by these presents; do give both body and soul to Lucifer, prince of the East; and his minister Mephistophilis; and further more grant unto them, that twenty-four years being expired, the articles above written inviolate, full power to fetch or carry the said John Faustus, body and soul, flesh, blood, or goods, into their habitation wheresoever. By me, John Faustus.*

Meph. Speak, Faustus, do you deliver this as your deed?

Faust. Ay, take it, and the devil give thee good on't.

Meph. Now, Faustus, ask what thou wilt.

Faust. First will I question with thee about hell.
Tell me, where is the place that men call hell?

Re-enter MEPHISTOPHILIS *with* DEVILS.

Faust. Tell me, Mephistophilis, what does this show mean ?

Meph. Nothing. It was only to cheer you up and to show you what can be wrought by magic.

Faust. But can I raise spirits, whenever I please ?

Meph. Yes, Faustus, and you can do even greater things than these.

Faust. Then it is more than full compensation even for a thousand souls. Here is the deed, Mephistophilis. Herein I surrender both my body and soul, on the condition that you will serve on me according to the terms settled between us.

Meph. Faustus, I swear by hell and Lucifer that I shall fulfil all the conditions settled between us.

Faustus. Let me read the conditions to you : "First, that Faustus may be a spirit in body and shape. Secondly, that Mephistophilis shall be his servant and carry out his commands. Thirdly, that Mephistophills shall do for him and bring him whatever he desires. Fourthly, that he shall be invisible in his house or chamber. Lastly, he shall appear to Faustus, at all times and in any form or shape he demands. In return thereof, I, Dr. Faustus of Wertenberg, surrender both my body and soul to great Lucifer, the prince of hell, and his minister Mephistophilis and it is further pledged that at the expiry of twenty four years, if the above conditions are fulfilled, Lucifer and Mephistophilis will have full power to carry away Faustus in body, soul, blood and all belongings to hell or anywhere they like. Signed by John Faustus.

Meph. Do you, then, deliver this deed solemnly ?

Faust. Yes, and may you please the devil thereby.

Meph. Now, you can demand anything you please.

Faust. First, let me ask you a few questions about hell. Where is hell ?

Meph. Under the heavens.

Faust. Ay, but whereabout ?

Meph. Within the bowels of these elements,
Where we are tortur'd and remain for ever :
Hell hath no limits, nor circumscrib'd
In one self place ; for where we are is hell,
And where hell is, there must we ever be :
And, to conclude, when all the world dissolves,
And every creature shall be purified,
All places shall be hell that are not heaven.

Faust. Come, I think hell's a fable.

Meph. Ay, think so still, till experience change thy mind.

Faust. Why think'st thou, then, that Faustus shall be damned ?

Meph. Ay, of necessary, for here's the scroll
Wherein thou hast given thy soul to Lucifer.

Faust. Ay, and body too ; but what of that ?
Think'st thou that Faustus is so fond to imagine
That after this life there is any pain ?
Tush, these are trifles and mere old wives' tales.

Meph. But, Faustus, I am an instance to prove the contrary.
For I am damned, and am now in hell.

Faust. How ! Now in hell ! Nay, [Mephistophilis,]
And this be hell, I'll willingly be damned ;
What ! sleeping, eating, walking, and disputing !
But, leaving off this, let me have a wife,
The fairest maid [that is] in Germany ;
I cannot live without a wife.

Meph. A wife !
I prithee, Faustus, talk not of a wife.

Faust. Nay, sweet Mephistophilis, fetch me one ;
For I will have one.

Meph. Well, thou wilt have one ? Sit there till I come ;
I'll fetch thee a wife in the devil's name. [*Exit.*

Meph. The hell's under heavens.

Faust. Yes, but where ?

Meph. Broadly speaking hell is under the elements of the world and there we are damned to live for ever. But in fact hell has no limits, nor is it centred at any one place. Wherever we are, there is hell and wherever hell is, ,there we are. In brief, when the world comes to its doom, and when every creature is purified, every place will be a part of hell, if it is not included in heaven.

Faust. Well, I believe that hell is only an illusion.

Meph. Yes, believe like this, until your experience teaches you otherwise.

Faust. Then why do you believe that faustus shall be damned.

Meph. Yes, certainly, because here is the deed wherein you have surrendered your soul to Lucifer.

Faust. Yes, and body also, but what does it matter ? Do you think that Faustus is so fond and imaginative as to reflect on tortures after death. These are fantastic beliefs befitting old wives' tales.

Meph. But Faustus, I stand before you as an example to prove that what you say is wrong. For I am damned for ever and am living in hell.

Faust. Do you mean to say that here you are in hell ? If this is hell, I am willing to be damned. Here I sleep, eat, walk and discuss and all that I wish is that when I come to die, I should have a wife, because I cannot live without a wife.

Meph. A wife ! Please, Faustus, don't talk of a wife.

Faust. No, dear Mephistophilis, bring a wife for me ; I must have one.

Meph. Well, you will have one. Wait till I return. I shall bring you a wife in the name of Lucifer. [*Exit.*

Re-enter MEPHISTOPHILIS *with* a DEVIL *drest like woman, with fireworks.*

Meph. Tell me, Faustus, how dost thou like thy wife ?

Faust. A plague on her !

Meph. Tut, Faustus,
Marriage is but a ceremonial toy ;
If thou lovest me, think no more of it.
She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope,
As wise as Saba, or as beautiful
As was bright Lucifer before his fall.
Hold, take this book, peruse it thoroughly : [*Gives book.*
The iterating of these lines bring gold :
The framing of this circle on the ground
Brings whirlwinds, tempests, thunder, and lightning ;
Pronounce this thrice devoutly to thyself,
And men in armour shall appear to thee,
Ready to execute what thou desir'st.

Faust. Thanks, Mephistophilis : yet fain would I have a book wherein I might behold all spells and incantations that I might raise up spirits when I please.

Meph. Here they are in this book. [*Turns to them.*

Faust. Now would I have a book where I might see all characters and planets of the heavens, that I might know their motions and dispositions.

Meph. Here they are too. [*Turns to them.*

Faust. Nay, let me have one book more,—and then I have done,—wherein I might see all plants, herbs, and trees, that grow upon the earth.

Meph. Here they be.

Faust. O, thou art deceived.

Meph. Tut, I warrant thee. [*Turns to them.*

SCENE II. IN FAUSTUS' HOUSE.

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,

Re-enter Mephistophilis.

Meph. Tell me, Faustus, how do you like this wife ?

Faust. Let her be damned !

Meph. Oh, Faustus ! Marriage is only an idle and playful ceremony. If you love me, don't think of marriage. On whatever woman you will fix your gaze, she will be yours, even though she may be as chaste as Penelope, the wife of Ulysses, or as wise as Sheba or as beautiful and bright as Lucifer before his fall. Take this book and read it thoroughly. If you repeat these lines, they will bring gold. If you carve circles on the ground, they will bring whirlwinds, tempests, thunder and lightning. If you pronounce this earnestly, armoured men will appear before you, ready to carry out your commands.

Faust. Thanks, Mephistophilis, yet I wish I could have a book containing the spells and incantations that may raise spirits.

Meph. Yo have them here in this book.

Faust. Now I wish to have a book which may show me the dispositions and motions of all characters and planets of heaven.

Meph. Those too are here in this book.

Faust. Just one more book I want, which may tell me every thing about plants, herbs and trees.

Meph. Here it is.

Faust. O, you are deceived.

Meph. No, I, charge you.

SCENE II.

IN FAUSTUS'S HOUSE.

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. When I see heavens, I repent and curse you, wicked Mephistophilis,

Because thou hast depriv'd me those joys.

Meph. Why, Faustus,
Thinkest thou heaven is such a glorious thing?
I tell thee, 'tis not half so fair as thou,
Or any man that breathes on earth.

Faust. How prov'st thou that?

Meph. 'Twas made for man, therefore is man more excellent.

Faust. If it were made for man 'twas made for me;
I will renounce this magic, and repent.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Faustus, repent; yet God will pity thee.

Evil Ang. Thou art a spirit; God cannot pity thee.

Faust. Who buzzeth in mine ears I am a spirit?
Be I a devil, yet God may pity me;
Ay, God will pity me, If I repent.

Evil Ang. Ay, but Faustus never shall repent.

[*Exeunt* ANGELS.

Faust. My heart's so harden'd I cannot repent;
Scare can I name salvation, faith or heaven,
But fearful echoes thunder in mine ears
"Faustus, thou art damn'd!" Then swords, and knives,
Poison, guns, halters and envenom'd steel
Are laid before me to despatch myself;
And long ere this I should have slain myself,
Had not sweet pleasure conquer'd deep despair.
Have not I made blind Homer sing to me
Of Alexander's love, and Enon's death?
And hath not he, that built the walls of Thebes,
With ravishing sound of his melodious harp,
Made music with my Mephistophilis?
I am resolv'd; Faustus shall ne'er repent—
Come, Mephistophilis, let us dispute again,
And argue of divine astrology.
Tell me, are there many heavens above the moon?

because you have deprived me of heavenly blessings.

Meph. O ! Faustus, why do you think that heaven is really so glorious a place ? Believe me it is not half so fair as you or any other living man on earth.

Faust. How do you prove that ?

Meph. Heaven was made for man and so man is more glorious than it.

Faust. If heaven was made for man, then it was made for me, too. So I will give up this magic and repent.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. If you repent, Faustus, God will have mercy on you.

Evil Ang. You are a devil now, so God will have no pity on you.

Faust. Who whispers in my ears that I am a spirit ? Even if I were a devil, God will pity me, if I repent.

Evil Ang. Yes, but Faustus will never repent.

[*Exeunt* ANGELS.

Faustus. My heart has grown so hard that I cannot now repent. I can hardly pronounce the words salvation, faith or heaven. As soon as I think of them, faint echoes resound in my ears : "Faustus thou art damned !" Then I look out at swords, knives, poison, guns, halters and poisoned blades to kill myself with. In fact I should have long killed myself if sweet pleasures had not dispelled my despair. Have I not raised the spirit of Homer to sing to me the love songs of Prince Paris for his beloved Oenone or again the elegy on her death ? Have I not raised also the spirit of Amphion, whose music drew even the rocks to build themselves up as he bade them, while constructing the walls round the city of Thebes and has he not sung with Mephistophilis for my recreation ! Why should I then die or feel despaired ? I am resolved and will never repent again. Come on, Mephistophilis, let us again discuss some problems concerning astrology. Tell me whether there are many planets above the moon even.

Are all celestial bodies but one globe,
As is the substance of this centric earth ?

Meph. As are the elements, such are the spheres,
Mutually folded in each other's orb,
And, Faustus,
All jointly move upon one axletree,
Whose terminine is termed the world's wide pole :
Nor are the names of Saturn, Mars, or Jupiter
Feign'd but are erring stars.

Faust. But, tell me, have they all one motion, both *situ et tempore* ?

Meph. All jointly move from east to west in twenty-four hours upon the poles of the world ; but differ in their motion upon the poles of the zodiac.

Faust. Tush.
These slender trifles Wagner can decide :
Hath Mephistophilis no greater skill ?
Who knows not the double motion of the planets ?
The first is finish'd in a natural day ;
The second thus ; as Staturn in thirty years, Jupiter in twelve ; Mars in four, the Sun, Venus, and Mercury in a year ; the Moon in twenty-eight days. Tush, these are freshmen's suppositions. But, tell me, hath every sphere a dominion or *intelligentia* ?

Meph. Ay.

Faust. How many heavens or spheres are there ?

Meph. Nine ; the seven planets, the firmament, and the empyreal heaven.

Faust. Well, resolve me in this question ; why have we not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less ?

Meph. *Per inaequalem motum respectu totius.*

Faust. Well, I am answered. Tell me who made the world ?

Meph. I will not.

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, for I will not tell thee.

Do all the heavenly planets form one single globe as the earth is the centre of the whole universe ?

Meph. Just as elements are folded within each other, so are heavenly bodies. All of them jointly revolve round one axle. Saturn, Mars or Jupiter are not imaginary names but real moving planets.

Faust. But tell me whether all of them have the same motion with regard to the direction in which they revolve, and to the time of the annual revolution.

Meph. All the planets move from east to west and complete one revolution in twenty-four hours upon the poles of the world, but their motions in the sun's path in heaven differ.

Faust. Oh, such trifling replies can be given even by my servant, Wagner. Has Mephistophilis no better knowledge ? Who is there who does not know that planets have a double motion ? The first motion completes in twenty four hours and the other in the following order : Saturn in thirty years, Jupiter in twelve, Mars in four, the Sun, Venus, and Mercury in a year, the Moon in twenty eight days. These are the conjectures of a fresh inexperienced student. Well, tell me is there a presiding spirit in every sphere ?

Meph. Yes.

Faust. How many spheres are there in all ?

Meph. Nine ; the seven planets, the sky and heaven.

Faust. Well, tell me this : why do we not have the conjunctions, oppositions or eclipses of these bodies all at one time, but in some years we have more and in some less.

Meph. This is "by reason of their equal motion with regard to the whole system of the universe."

Faust. Well, I am satisfied. Now tell me who made the world ?

Meph. I will not answer this question.

Faust. Dear Mephistophilis, tell me.

Meph. Don't insist. I will not tell you that.

Faust. Villain, have not I bound thee to tell me anything ?

Meph. Ay, that is not against our kingdom ; but this is. Think thou on hell, Faustus, for thou art damned.

Enter GOOD ANGEL.

Good Ang. Think, Faustus, upon God that made the world.

Meph. Remember this. [*Exit.*

Faust. Ay ! go, accursed spirit, to ugly hell !
'Tis thou hast damn'd distressed Faustus' soul !
Is't not too late ?

Re-enter GOOD ANGEL *and* EVIL ANGEL.

Evil Ang. Too late.

Good Ang. Never too late, if Faustus can repent.

Evil Ang. If thou repent, devils shall tear thee in pieces.

Good Ang. Repent, and they shall never raze thy skin.
[*Exeunt* ANGELS.

Faust. Ah, Christ, my Saviour,
Seek to save distressed Faustus' soul !

Enter LUCIFER, BEELZEBUB, *and* MEPHISTOPHILIS.

Luc. Christ cannot save thy soul, for he is just ;
There's none but I have interest in the same.

Faust. O, who art thou that look'st so terrible ?

Luc. I am Lueifer ;
And this is my companion-prince in Hell.

Faust. O, Faustus, they are come to fetch thy soul !

Luc. We come to tell thee thou dost injure us ;
Thou talk'st of Christ, contrary to thy promise :
Thou shouldst not think of God : think of the devil,

Beelz. And of his dam too.

Faust. Nor will I henceforth : pardon me in this,
And Faustus vows never to look to heaven,
Never to name God, or to pray to him,
To burn his Scriptures, slay his ministers,
And make my spirits pull his churches down.

Faust. Rascal, are you not bound to tell me anything ?

Meph. Yes, but this question is against the rules of our kingdom. You should think of hell rather than of heaven or earth, for you are now damned.

Enter GOOD ANGEL.

Good Ang. O, Faustus, think of God who made the world.

Meph. Remember this. [*Exit.*

Faust. O ugly devil, go to your accursed hell. You have brought damnation upon Faustus' distressed soul. It is now too late.

Re-enter GOOD ANGEL *and* EVIL ANGEL.

Evil Angel. Yes, it is now too late.

Good Ang. No, it is never too late, if Faustus can repent.

Evil Ang. If you repent, devils will cut you into pieces.

Good Ang. Repent and they will never be able to torture you.

Faust. Ah, Lord Christ, the Saviour of man, redeem my soul. [*Exeunt.*

Enter Lucifer, Beelzebub and Mephistophilis.

Luc. Christ cannot save your soul, because he is just and knows that I am the master of your soul.

Faust. Who are you that are so terrible ?

Luc. I am Lucifer and this is my companion, Beelzebub.

Faust. O, Faustus, they have come to take away your soul.

Luc. No, we have come only to tell you that you grieve and offend us by talking of Christ. This is against the conditions of your bond. You should not think of God but of the devil only,

Beelz. And think of his damnation too.

Faust. I will not do so in future, pardon me this time. I vow never to look to heaven again and never to pronounce the name of God or to pray to him. I will burn his scriptures, murder his priests and bid my spirits bring down his churches.

Luc. Do so, and we will highly gratify thee. Faustus, we are come from hell to show thee some pastime: sit down, and thou shalt see all the Seven Deadly Sins appear in their proper shapes.

Faust. That sight will be as pleasing unto me,
As Paradise was to Adam, the first day
Of his creation.

Luc. Talk not of Paradise nor creation; but mark this show: talk of the devil and nothing else.—Come away!

Enter the SEVEN DEADLY SINS.

Now, Faustus, examine them of their several names and dispositions.

Faust. What art thou, the first?

Pride. I am Pride: I disdain to have any parents. I am like Ovid's flea; I can creep into every corner. Sometimes, like a perriwig, I sit upon a wench's brow; or, like a fan of feathers, I kiss her lips. But, fie, what a scent is here? I'll not speak another word except the ground were perfumed, and covered with cloth of arras.

Faust. What art thou, the second?

Covet. I am Covetousness, begotten of an old churl: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you up in my good chest. O, my sweet gold!

Faust. What art thou, the third?

Wrath. I am Wrath; I had neither father nor mother: I leapt out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father.

Faust. What art thou, the fourth?

Envy. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might

Luc. Yes, you must do so and we shall greatly reward you. Faustus, we have come from hell to give you a little entertainment. Sit down and see the procession of the Seven Deadly Sins in their proper forms.

Faust. The sight of the Sins will be as pleasing to me as the Paradise must have looked to Adam on the first day of its creation.

Luc. Don't talk of Paradise or creation. See the great show. Talk of the devil and nothing else.

Enter the SEVEN DEADLY SINS.

Now, Faustus, you can ask them their names and attributes separately.

Faust. Who are you, the first.

Pride. I am Pride. I hate to have any parents. I am like the Flea in Ovid's poem "On the Flea." I can creep into any corner. I can sit on the brow of a lady in the shape of a wig or like a fan of feathers I can kiss her lips. But what a fragrance is there! I will speak no more, except that I wish that the whole earth were filled with fragrance and covered with beautiful tapestries from Arras.

Faust. What are you, the second ?

Covet. I am Covetousness, born of an old niggardly fellow. If I could have my wish, I would like that all the people in this house and building itself were changed into gold, so that I could lock all of you in my chest. O, how I love gold ?

Faust. What are you, the third ?

Wrath. I am Wrath. I have no parents. I sprang from the mouth of a lion when I was only half-an-hour old. Since then I have been running amuck throughout the world, with this dagger in my hand, wounding my ownself when I find none else. I was born in hell and therefore some one among you should be my father.

Faust. What are you, the fourth ?

Envy. I am Envy, born of a chimney-sweeper and a degraded woman. Since I cannot read, I wish all books were lost. I languish when I see others eating and enjoying. I wish a famine could rage throughout the world

die, and I live alone ? Then thou shouldst see how fat I would be. But must thou sit, and I stand ? Come down with a vengeance !

Faust. Away, envious rascal !—What art thou, the fifth ?

Glut. Who, I, sir ? I am Gluttony. My parents are all dead, and the devil a penny they have left me ; but a bare pension, and that is thirty meals a day and ten bevers —a small trifle to suffice nature. O, I come of a royal parentage ! my grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine ; my godfathers were these, Pickle-herring and Martin Martlemas-beef ; O, but my godmother, she was a jolly gentlewoman, and well-beloved in every good town and city ; her name was Mistress Margery March-beer. Now, Faustus, thou hast heard all my progeny ; wilt thou bid me to supper ?

Faust. No, I'll see thee hanged ; thou wilt eat up all my victuals.

Glut. Then the devil choke thee !

Faust. Choke thyself, glutton—what art thou, the sixth ?

Sloth. I am Sloth. I was begotten on a sunny bank, where I have lain ever since ; and you have done me great injury to bring me from thence : let me be carried thither again by Gluttony and Lechery. I'll not speak another word for a king's ransom.

Faust. What are you, Mistress Minx, the seventh and last ?

Lechery. Who, I, sir ? The first letter of my name begins with L.

Luc. Away, to hell, to hell ! [*Exeunt the* SINS.
Now Faustus, how dost thou like this ?

Faust. O, this feeds my soul !

Luc. Tut, Faustus, in hell is all manner of delight.

Faust. O, might I see hell, and return again,
How happy were I then !

so that all should die and I alone could live. Then I will grow fat and healthy. But I don't like the idea that you should be sitting while I am standing. Come down, I envy you.

Faust. Disappear, rascal! Well, who are you, the fifth?

Glut. I am Gluttony, Sir, My parents are dead and they have not left me a penny, except that I get thirty meals a day and ten flasks of wine. This is a trifle provision for a man. I come of a royal family. My grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret Wine, my godfathers were Pickle-herring and Martin Martlemas-beaf; my godmother was a delightful lady who was so loved in every town and city and her name was Mrs. Margery March-beer. Now, Faustus you have heard all my family history and will you now invite me to supper.

Faust. No, may you be hanged! you, will eat up all my provisions.

Glut. May the devil curse you!

Faust. May you be damned! What are you the sixth?

Sloth. I am Sloth. I was born on a sunny and pleasant bank and there I have been lying since then. You have grieved me much by calling me here from my easeful bank. Bid Gluttony and Lechery to take me back to my shore. I will not speak even if a kingdom were offered to me.

Faust. Who are you, Lady, the seventh and the last?

Lechery. Me, Sir? My name begins with L.

Luc. Run away to your hell. [*Exeunt the* SINS.

How do you like this show, Faustus?

Faust. O, this has pleased me much.

Luc. So, you see, all pleasures are there in hell.

Faust. O, I wish I could go to see hell and come back again! I shall be very happy then.

Luc. Thou shalt ; I will send for thee at midnight.
In meantime take this book ; peruse it thoroughly,
And thou shalt turn thyself into what shape thou wilt.

Faust. Great thanks, mighty Lucifer !
This will I keep as chary, as my life.

Luc. Farewell, Faustus, and think on the devil.

Faust. Farewell, great Lucifer.
[*Exeunt Lucifer and Beelzebub.*
Come, Mephistophilis. [*Exeunt.*

ACT III

Enter Chorus.

Cho. Learned Faustus,
To know the secrets of astronomy,
Graven in the book of Jove's high firmament,
Did mount himself to scale Olympus' top,
Being seated in a chariot burning bright,
Drawn by the strength of yoky dragon's necks.
[He views the clouds, the planets, and the stars,
The Tropics, Zones, and quarters of the sky,
From the bright circle of the horned moon
Even to the heights of Primum Mobile :
And whirling round with this circumference
Within the concave compass of the Pole,
From East to West his dragons swiftly glide,
And in the eight days did bring him home again,
Not long he stayed within his quiet house,
To rest his bones after his weary toil,
But new exploits do hale him out again ;
And mounted then upon a dragon's back,
That with his wings did part the subtle air,]
He now is gone to prove cosmography
[That measures coasts and kingdoms of the earth :]
And, as I guess, will first arrive at Rome
To see the Pope and manner of his court,
And take some part in holy Peter's feast,
That to this day is highly to solemniz'd. [*Exit.*

Luc. I will let you see hell. I will call you at midnight. In the meantime read this book. This will teach you to change your-self into any form you like.

Faust. Thanks, Lucifer. I shall preserve this book as carefully as my life.

Luc. Farewell, Faustus, and think of the devil.

Faust. Farewell, great Lucifer.

[*Exeunt* LUCIFER *and* BEELZEBUB.

Come, Mephistophilis. [*Exeunt.*

ACT III

Enter CHORUS.

Chorus. Learned Doctor Faustus is engaged to discover the secrets of astronomy as revealed through the planets in the high sky which is the book of Jove. He scaled the holy mountain of Olympus (the dwelling of the Greek gods), driven in a bright golden chariot drawn by a pair of dragons. From the high peaks of Olympus he closely observed the clouds, the planets and the stars, the tropics, the different zones and all parts of the sky from the bright rim of the moon to the Premium Mobile (the first planet that moved in the orbit) and went round the circumference of the earth. He visited the hollow pits of the Poles and drove swiftly from East to West. He returned after eight days of arduous journey in the universe. But he did not long rest after this hard journey and soon embarked upon another series of exploits. He mounted upon a dragon's back, who flew across the sky. This time he sought to discover the truth of the theory about the creation of the universe, exploring all the coasts and countries of the world. Next, I believe, he will arrive at Rome to meet the Pope in his court and also to participate in the holy Peter's feast which is solemnly celebrated to the present day. [Exit.

SCENE I. IN ROME.

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. Having now, my good Mephistophilis,
Pass'd with delight the stately town of Trier,
Environ'd round with airy mountain-tops,
With walls of flint, and deep-entrenched lakes,
Not to be won by any conquering Prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth, and pav'd with finest brick,
Quarter the town in four equivalents:
There saw we learned Maro's golden tomb,
The way he cut, an English mile in length,
Through a rock of stone, in one night's space,
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threats the stars with her aspiring top.
Thus hitherto hath Faustus spent his time:
But tell me now, what resting-place is this?
Hast thou; as erst I did command,
Conducted me within the walls of Rome?

Meph. Faustus, I have; and because we will not be unprovided, I have taken up his Holiness' privy-chamber for our use.

Faust. I hope his Holiness will bid us welcome.

Meph. Tut, 'tis no matter, man; we'll be bold with his good cheer.
And now, my Faustus, that thou mayst perceive
What Rome containeth to delight thee with,
Know that this city stands upon seven hills,
That underprop the groundwork of the same:
Just through the midst runs flowing Tiber's stream,
With winding banks that cut it in two parts;
Over the which four stately bridges lean,

SCENE I. IN ROME

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. I am very glad, my dear Mephistophilis that we have journeyed far and wide so delightfully. We visited the beautiful city of Trier which is encircled on all sides by high mountains and walls of flint and deep lakes which could not be conquered by any warrior. Then we reached Paris and journeying along the coast of France, we saw the river Maine falling into Rhine. How richly are the banks of these rivers overgrown with fruitful trees! Thence we passed on to Naples and the rich plains of Campania whose beautiful and gorgeous buildings were so pleasing to the eye. There the roads were wide straight and clean paved with fine bricks, dividing the city into four equal parts. There we saw the golden tomb of Virgil. How beautifully has it been cut and carved in a rock in one night only, spread over an area of about one mile! From there we shifted to Venice, Padua and other famous cities and in one of these cities (*i. e.*, Venice) stands a famous temple (St. Mark's Church) whose high pinnacle seems to touch the sky. Thus Faustus has delightfully passed his time. Now tell me what city is this? How, before I could even command, have you brought me to Rome?

Meph. Yes, I have brought you to Rome, and because we should be very well provided, I have already taken possession of the Pope's private chamber.

Faust. I hope His Holiness, the Pope will be glad to welcome us.

Meph. Oh, it does not matter. We will be bold enough to participate in his pleasures. Now, Faustus, you can enjoy anything you like in this great city. You should know that the city of Rome has been founded on seven hills, which form its foundation rock. Through the middle of the city runs the river Tiber which divides the city into two parts. Four beautiful bridges have been constructed over it.

That make safe passage to each part of Rome.
Upon the bridge, call'd Ponte Angelo,
Erected is a castle passing strong,
Within whose walls such store of ordnance are,
And double cannons' fram'd of carved brass,
As match the days within one complete year ;
Besides the gates and high pyramids,
Which Julius Caesar brought from Africa.

Faust. Now by the kingdoms of infernal rule,
Of Styx, of Acheron, and the fiery lake
Of ever-burning Phlegethon, I swear
That I do long to see the monuments
And situation of bright-splendent Rome ;
Come, therefore, let's away.

Meph. Nay, Faustus, stay : I know you'd fain see the Pope,
And take some part of holy Peter's feast,
Where thou shalt see a troop of bald-pate friars,
Whose *Summum bonum* is in belly-cheer.

Faust. Well, I'm content to compass them some sport,
And by their folly make us merriment ;
Then charm me, that I may be invisible
To do what I please,
Unseen of any whilst I stay in Rome.

[MEPHISTOPHILIS *charms him.*

Meph. So, Faustus ; now
Do what thou wilt, thou shalt not be discern'd.

Sound a Sonnet. Enter the POPE *and the* CARDINAL OF LORRAINE *to the banquet, with* FRIARS *attending.*

Pope. My Lord of Lorraine, will't please you draw near ?

Faust. Fall to, and the devil choke you, an you spare.

Pope. How now ! who's that which spake ? Friars, look about.

First Friar. Here's nobody, if it like your Holiness.

Pope. My lord, here is a dainty dish was sent me from the Bishop of Milan.

The bridges make safe passage from one part of the city to the other. Upon the bridge called Ponte Angelo has been constructed a fort which is famous for its strong fortification. It contains a huge store of war armaments and heavy cannons made of brass. The number of cannons is equal to the number of days in a year. Besides these, you will also see magnificent gates and pyramids and many rare curiosities brought by Julius Caesar from Egypt.

Faust. I swear in the names of all the rules of hell and in the name of Styx, Acheron and burning lake Phlegethon that I have a strong desire to see the rare monuments of ancient Rome. Therefore let us start.

Meph. Wait a little, Faustus. I believe you would like to see the Pope and participate in the holy Peter's feast. You will see there hordes of bald-headed friars whose highest delight is to fill their belly.

Faust. Well, I shall be glad to sport a little with them and make fun of them. So make me invisible that I may do what I please without being seen by anybody in Rome.

Meph. So, Faustus, you are invisible and you can do anything you like without being seen.

Enter the POPE *etc.*

Pope. My Lord of Lorraine, please draw near.

Faust. May the devil damn you ?

Pope. Who speaks ? Friars, find him out.

First Friar. Here is nobody, your Holiness.

Pope. My Lord, this delicious dish has been sent by the Bishop of Milan.

Faust. I thank you sir. [*Snatches the dish.*

Pope. How now ! who's that which snatched the meat from me ? will no man look ?—My lord, this dish was sent me from the Cardinal of Florence.

Faust. You say true ; I'll ha't. [*Snatches the dish.*

Pope. What, again !—My lord, I'll drink to your Grace.

Faust. I'll pledge your Grace. [*Snatches the cup.*

C. of Lor. My Lord, it may be some ghost, newly crept out of Purgatory, come to beg a pardon of your Holiness.

Pope. It may be so—Friars, prepare a dirge to lay the fury of this ghost.—Once again, my lord fall to.

[*The* POPE *crosses himself.*

Faustus. What, are you crossing of yourself ?
Well, use that trick no more, I would advise you.

[*The* POPE *crosses himself again.*

Well, there's the second time. Aware the third ;
I give you fair warning.

[*The* POPE *crosses himself again, and* FAUSTUS *hits him a box on the ear ; and they all run away.*

Come on, Mephistophilis ; what shall we do ?

Meph. Nay, I know not : we shall be cursed with bell, book, and candle.

Faustus. How ! bell, book, and candle,—candle, book, and bell,—
Forward and backward, to curse Faustus to hell !
Anon you shall hear a hog grunt ; a calf bleat ;and an ass bray ;
Because it is Saint Peter's holi day.

Re-enter all the FRIARS *to sing the Dirge.*

First Friar. Come ; brethren ; let's about our business with good devotion. [*They sing.*

Cursed be he that stole away his Holiness' meat from the table !
maledicat Dominus !

Cursed be he that struck his Holiness a blow on the face !
maledicat Dominus !

Faust. O, horse dealer, you are well met !

Horse-c. Sir, I have forty dollars to offer for your horse.

Faust. I cannot sell him for less than fifty dollars.

Horse-c. I am sorry, sir, I have no more money with me.

Meph. I pray, let him have the horse. He is an honest man, having neither a wife nor a child.

Faust. Well, let me have the money. My boy will deliver the horse to you. But I warn you, never take the horse into water.

Horse-c. Why, sir, does he not drink water ?

Faust. No, he will drink water, but don't ride him into the water. You can ride over hillocks or ditches but not into water.

Horse-c. Well, sir, my fortune is made for ever. I will have the horse for forty dollars. Even if he were only worth an old song, "Her-ding-ding." I shall be glad with him. Well, good-bye, sir. But sir, if the horse falls ill, you will please tell me what to do ?

Faust. Run away, rascal. Do you think that I am a horse-doctor ?

[*Exit Horse-courser.*

O, Faustus, you are condemned to die ! Your final doom is drawing nigh. Utter despair disturbs my thoughts. Let me pacify this mental agitation with sleep. Christ called the traitor even on the cross and blessed him. Therefore, Faustus, rest in peace, there is hope even for you. [*Sleeps.*

Re-enter HORSE-COURSER *etc.*

Horse-c. Alas, Dr. Faustus ! Even Dr. Lopus was not such a cheat. But you have surely cheated me of my forty dollars. I shall never get them back. But a fool as I was, I did not

ruled by him, for he bade me I should ride him into no water: now I, thinking my horse had some rare quality that he would not have had me know of, I, like a venturous youth, ride him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor, and have my forty dollars again, or I'll make it the dearest horse!—O, yonder is his snipper-snapper. Do you hear? you, heypass, where's your master?

Meph. Why, sir, what would you? you cannot speak with him.

Horse-c. But I will speak with him.

Meph. Why, he's fast asleep: come some other time.

Horse-c. I'll speak with him now, or I'll break his glass-windows about his ears.

Meph. I tell thee, he has not slept these eights nights.

Horse-c. An he have not slept these eight weeks, I'll speak with him.

Meph. See, there he is, fast asleep.

Horse-c. Ay, this is he. God save ye, Master Doctor, Master Doctor. Master Doctor Fustian! forty dollars, forty dollars for a bottle of hay!

Meph. Why, thou seest he hears thee not.

Horse-c. So-ho, ho! so-ho, ho! [*Hollas in his ear.* No, will you not wake? I'll make you wake ere I go. [*Pulls Faustus by the leg, and pulls it away.*] Alas, I am undone! what shall I do?

Faust. O, my leg, my leg!—Help, Mephistophilis! call the officers. My leg, my leg!

Meph. Come, villain, to the constable.

Horse-c. O Lord, sir, let me go, and I'll give you forty dollars more!

Meph. Where be they?

Horse-c. I have none about me: come to my ostry, and I'll give them you.

Meph. Begone quickly. [*Horse-courser runs away.*

heed his warning not to ride him into water. I think that horse has some rare quality which he did not tell me. I had hardly gone half way into the pond, when my horse vanished away. I was saved from drowning on a floating bundle of hay. Let me find out Doctor Faustus and demand my forty dollars back. O, he is sleeping there. Where is your master ?

Meph. Why, sir, you cannot meet him now.

Horse-c. But I want to speak to him.

Meph. He is sleeping. Come some other time.

Horse-c. I must speak to him now, or I will smash his glass windows.

Meph. I tell you he has not slept for the last eight nights.

Horse-c. Even if he has not slept eight weeks, I will speak to him.

Meph. See, he is fast asleep there.

Horse-c. O, Doctor Faustus ! My forty dollars !

Meph. Do you not see that he does not hear you ?

Horse-c. Will you now wake ? Let me pull your leg. Alas, I am ruined.

Faust. O, my leg, my leg, Mephistophilis !

Meph. Come, rascal, to the police.

Horse-c. Good sir, let me go and I will give you forty dollars more.

Meph. Well, let me have.

Horse-c. I don't have them here. Come to my inn, I will give you.

Meph. Well, run away at once.

[*Horse-c. runs away.*

Faust. What, is he gone? farewell he! Faustus has his leg again, and the Horse-courser, I take it, a bottle of hay for his labour: well, this trick shall cost him forty dollars more.

Enter WAGNER.

How now, Wagner! what's the news with thee?

Wag. Sir, the Duke of Vanholt doth earnestly entreat your company.

Faust. The Duke of Vanholt! an honourable gentleman to whom I must be no niggard of my cunning—Come, Mephistophilis, let's away to him. [*Exeunt.*

SCENE V. THE COURT OF THE DUKE OF VANHOLT.

Enter the DUKE OF VANHOLT, *the* DUCHESS *and* FAUSTUS.

Duke. Believe me, Master Doctor, this merriment hath much pleased me.

Faust. My gracious lord, I am glad it contents you so well.—But it may be, madam, you take no delight in this. I have heard that at times women do long for some dainties or other: what is it, madam? Tell me, and you shall have it.

Duchess. Thanks, good Master Doctor, and, for I see your courteous intent to please me, I will not hide from you the thing my heart desires; and, were it now summer, as it is January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes.

Faust. Alas, madam, that's nothing!—Mephistophilis, be gone! [*Exit Mephistophilis.*] Were it a greater thing than this, so it would content you, you should have it.

Re-enter MEPHISTOPHILIS *with grapes.*

Here they be, madam: wilt please you taste on them.

Duke. Believe me, Master Doctor, this makes me wonder above the rest, that being in the dead time of winter, and in the month of January, how you should come by these grapes.

Faust. Has he gone? Well, good. Faustus has got his leg again and the Horse-courser has got his bundle of hay. This trick has cost him forty dollars.

Enter Wagner.

What is the news, Wagner?

Wag. Sir, the Duke of Vanholt is waiting for your company.

Faust. The Duke of Vanholt is an honourable gentleman. Mephistophilis let us meet him at once.

SCENE V. THE Court of the Duke of Vanholt.

Enter the DUKE, *the* DUCHESS *and* FAUSTUS.

Duke. Believe me, Doctor Faustus, I am highly pleased with your miracles.

Faust. I am glad, my Lord, that you are satisfied. But her Ladyship does not seem to be much pleased. I have heard that ladies love to have delicacies. Tell me Madam, what you will like to have?

Duchess. Thanks, good Doctor. But since you are so kind as to grant my wishes, let me frankly tell you what I desire so much. In this month of January, I wish to have fresh grapes of summer.

Faust. O, that is nothing. Mephistophilis, go and bring at once. I pray, ask for some thing more.

Re-enter Mephistophilis.

Here are your grapes, madam, taste them.

Duke. O, Doctor Faustus I wonder at your skill. How you have brought fresh grapes in the month of January?

Faust. If it like your Grace, the year is divided into two circles over the whole world, that when it is here winter with us, in the contrary circle it is summer with them as in India, Saba, and farther countries in the east; and by means of a swift spirit that I have, I had them, brought hither, as you see. How do you like them, madam? Be they good?

Duchess. Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before.

Faust. I am glad they content you so, madam.

Duke. Come, madam, let us in, where you must well reward this learned man for the great kindness he hath shown to you.

Duchess. And so I will, my lord; and, whilst I live, rest beholding for this courtesy.

Faust. I humbly thank your Grace.

Duke. Come, Master Doctor follow us and receive your reward. [*Exeunt.*

ACT V

Scene I. A Room in Faustus' House.

Enter Wagner.

Wag. I think my master means to die shortly,
For he hath given to me all his goods:
And yet, methinks, if that [his] death were near,
He would not banquet, and carouse, and swill
Amongst the students, as even now he doth,
Who are at supper with such belly-cheer
As Wagner ne'er beheld in all his life.
See, where they come! belike the feast is ended. [*Exit.*

Enter Faustus *with two or three* Scholars, *and* Mephistophilis.

First Schol. Master Doctor Faustus, since our conference about fair ladies which was the beautifulest in all

Faust. Let me tell you, my Lord ; the year is divided into two parts over the whole world. When it is winter here, there is summer in the other hemisphere, as in India, Saba, and other countries of the east. I have a swift spirit that has brought the grapes from the other hemisphere. Are the grapes good, madam ?

Duchess. Sure, Doctor, they are the best I have ever tasted in my life.

Faust. I am glad that you have liked them.

Duke. Come, madam ; let us reward this learned man.

Duchess. Yes, I shall remain thankful to him for his courtesy throughout my life.

Faust. I thank your Grace.

Duke. Come with us, Doctor and receive your reward.

ACT V

SCENE I. A ROOM IN FAUSTUS'S HOUSE.

Enter WAGNER.

Wag. I think my master is going to die very soon. He has bequeathed all his goods to me. Yet perhaps, death is not so near, otherwise he would not have held feast, music and merry-making with his scholars. They are all so heartily enjoying the feast, as Wagner has never seen them before. Perhaps the feast is over. [*Exit.*

Enter Faustus *etc.*

First Schol. Doctor Faustus, we have been arguing as to who has been the most beautiful lady in the world,

the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever lived ; therefore, Master Doctor, if you will do us that favour, as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.

Faust. Gentlemen,
For that I know your friendship is unfeign'd,
And Faustus's custom is not to deny
The just request of those that wish him well,
You shall behold that peerless dame of Greece,
No otherways for pomp and majesty
Than when Sir Paris cross'd the seas with her,
And brought the spoils to rich Dardania.
Be silent, then, for danger is in words.

[*Music sounds and* HELEN *passeth over the stage*

Sec. Schol. Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

Third Schol. No marvel though the angry Greeks pursu'd
With ten years' war the rape of such a queen,
Whose heavenly beauty passeth all compare.

First Schol. Since we have seen the pride of Nature's works,
And only paragon of excellence.
Let us depart ; and for this glorious deed
Happy and blest be Faustus evermore.

Faust. Gentlemen, farewell : the same I wish to you.
[*Exeunt Scholars.*

Enter an OLD MAN.

Old Man. Ah, Doctor faustus, that I might prevail
To guide thy steps unto the way of life,
By which sweet path thou mayst attain the goal
That shall conduct thee to celestial rest !
Break heart, drop blood, and mingle it with tears,
Tears falling from repentant heaviness
Of thy most vile and loathsome filthiness,

we have agreed that Helen of Greece has been the most beautiful lady. Therefore, dear Doctor, favour us by showing the vision of that beautiful lady, whom the whole world admires for her charm and majesty. We shall be highly thankful to you.

Faust. Well, gentlemen, I know your friendship is sincere and Faustus never denies the request of those who are his well-wishers, I will let you see that peerless Helen ust in that grace and glory when Paris took her across the sea and brought her to Troy. So be quiet and watch.

[*Music* : HELEN *passes over the stage.*

Sec. Schol. My wit is too dull to praise her, whom the world admires.

Third Schol. No wonder now if angry Greeks fought for her for ten years. Her heavenly grace is peerless.

First Schol. Now we have seen the proudest work of Nature and the paragon of beauty. Let us depart and heartily thank gracious Faustus for his favour.

Faust. Farewell, gentlemen.

[*Exeunt Sololars.*

Enter an OLD MAN.

Old Man. Ah, Doctor Faustus, I wish I could persuade you to turn your steps into the righteous path of life, so that you could attain the goal of heavenly peace. Repent in all the sincerity of your heart, renounce physical pleasures and weep penitently. Shed tears of grief and repentance and thereby wash offall the sin and vileness from your heart.

The stench whereof corrupts in the inward soul
With such flagitious crimes of heinous sin
As no commiseration may expel,
But mercy, Faustus, of thy Saviour sweet,
Whose blood alone must wash away thy guilt.

Faust. Where art thou, Faustus? wretch, what has thou done?
Damn'd art thou, Faustus, damn'd; despair and die!
Hell calls for right, and with a roaring voice
Say, "Faustus, come, thine hour is almost come;"
And Faustus now will come to do thee right.

[*Mephistophilis gives him a dagger.*

Old Man. Ah, stay, good Faustus, stay thy desperate stabs!
I see an angel hovers o'er thy head,
And with a vial full of precious grace,
Offers to pour the same into thy soul:
Then call for mercy, and avoid despair.

Faust. Ah, my sweet friend, I feel
Thy words to comfort my distressed soul:
Leave me awhile to ponder on my sins.

Old man. I go, sweet Faustus; but with heavy cheer
Fearing the ruin of thy hopless soul. [*Exit.*

Faust. I do repent; and yet I do despair:
Hell strives with grace for conquest in my breast:
What shall I do to shun the snares of death?

Meph. Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign lord:
Revolt, or I'll in piece-meal tear thy flesh.

Faust. Sweet Mephistophilis, entreat thy lord
To pardon my unjust presumption,
And with my blood again I will confirm
My former vow I made to Lucifer.

Meph. Do it, then, quickly, with unfeigned heart,
Lest greater danger do attend thy drift.

Faust. Torment, sweet friend, that base and crooked age,
That durst dissuade me from thy Lucifer,

These evils have corrupted your soul and contaminated it with deeply criminal and heinous sins. Therefore no ordinary begging of pity will cleanse your soul. Seek the mercy and forgiveness of Christ, whose holy blood alone can wash off the taint of sin from your soul.

Faust. O, Faustus, where do you stand now? O, miserable man, what have you done? You are damned beyond redemption. You must despair and die. The gates of hell are gaping afar and calling you. Your hour of doom is almost come. And Faustus will now go to receive his well-deserved punishment.

[MEPHISTOPHILIS *gives him a dagger.*

Old Man. Ah, Faustus, wait a little and don't desperately kill yourself. An angel is hovering over your head holding a vessel full of the holy blood of Christ, willing to pour into your soul and cleanse it of all its evil and sin. So seek his mercy and give up despair.

Faust. Ah, my dear friend, your words have greatly comforted my soul. Leave me alone to repent over my sins.

Old Man. I go, sweet friend, with the desperate hope that your soul may be redeemed of the damnable sins.

[*Exit.*

Faust. O, miserable Faustus, how will you receive divine mercy and forgiveness, yet I am repenting, yet I am despairing. Hell is dispelling the light of heaven from my heart. How can I escape the snares of death?

Meph. You traitor, Faustus, I have come to arrest your soul for disobedience to my Lord Lucifer. You return to him again or I will hack your flesh into pieces.

Faust. Dear friend Mephistophilis, appeal to your Lord on my behalf to pardon me for my disobedience and wrong notions. I can again confirm the conditions of my former bond with my blood.

Meph. Yes, confirm it quickly, and with sincere heart surrender yourself to the devil or greater damnation will fall on your head.

Faust. Punish that rascal and wicked old man who persuaded me to revolt against Lucifer,

With greatest torments that our hell affords.

Meph. His faith is great ; I cannot touch his soul ;
But what I may afflict his body with
I will attempt, which is but little worth.

Faust. One thing, good servant, let me crave of thee,
To glut the longing of my heart's desire,—
That I might have unto my paramour
That heavenly Helen which I saw of late,
Whose sweet embracings may extinguish clean
Those thoughts that do dissuade me from my vow,
And keep mine oath I made to Lucifer.

Meph. Faustus, this, or what else thou shalt desire,
Shall be perform'd in twinkling of an eye.

Re-enter HELEN.

Faust. Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium ?—
Sweet Helen, make me immortal with a kiss —
[*Kisses her.*

Her lips suck forth my soul : see, where it flies !—
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wertenberg be sacked ;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest :
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O ! thou art fairer than the evening air
Clad in the beauty of a thousand stars ;
Brighter art thou than flaming Jupiter
When he appeared to hapless Semele ;
More lovely than the monarch of the sky
In wanton Arethusa's azur'd arms ;
And none but thou shalt be my paramour ! [*Exaunt.*

with even greater torments than the hell ordinarily affords.

Meph. He has deep faith ; I cannot torment his soul. I can, of course, afflict his body but that is of no great importance.

Faust. Dear Mephistophilis, I crave of you just one thing more. That will satisfy the deep longing of my heart. I wish I could have that heavenly Helen whom I saw a while ago, for my beloved and paramour. Her sweet embrace will extinguish all the fire of my heart and dispel all the thoughts that dissuade me from my pledge to Lucifer. Thereby I shall keep my vow to your Lord.

Meph. This and any other thing that you demand will be provided to you in no time.

Re-enter HELEN.

Faust. Was this the lovely face of Helen for whom thousands of Greeks and Trojan ships were engaged in battle, bringing to the ground the tall minarets and castles of Ilium ? O, sweet Helen, make me immortal with a kiss. [*Kisses her.*] She has enraptured my soul with her honeyed lips. My soul is soaring in the ecstasy of joy. Sweet Helen, give back my soul to me. I will dwell with her for ever, for in these lips there is heaven and everything else is base and trifle. I shall act as Paris for her and instead of destroying Troy, I shall, if need be, destroy Wertenberg. I will challenge her cowardly husband Menelaus, and wear her favours and titles on my crest. I will wound Achilles in his heel and having killed him, I will return again to kiss sweet Helen. O, Helen, you are more beautiful than the enchanting sky of sunset, decked with thousands of stars. You are more glorious than god Jupiter when he appeared before his beloved Semele, in his fiery form (he being the god of thunder) and consumed his own beloved in his flames of lightning. You are more beautiful than Apollo himself (or may be Jupiter again), the monarch of the sky, who loved the nymph Arethusa. (This mythological reference given by Marlowe is, however, wrong). Therefore Helen alone can be my mistress and beloved. [*Exeunt.*

Scene II. In Faustus' House.

Enter the Old Man.

Old Man. Accursed Faustus, miserable man,
That from thy soul exclud'st the grace of heaven,
And fly'st the throne of his tribunal seat!

Enter Devils.

Satan begins to sift me with his pride:
As in this furnace God shall try my faith,
My faith, vile hell, shall triumph over thee,
Ambitious fiends, see how the heavens smile
At your repulse, and laughs your state to scorn!
Hence, hell! for hence I fly unto my God.

[*Exeunt—on one side Devils, on the other Old Man.*

Scene III. The Same.

Enter Faustus, *with* Scholars.

Faust. Ah, gentlemen!

First Schol. What ails Faustus?

Faust. Ah, my sweet chamber-fellow, had I lived with thee, then had I lived still! but now I die eternally. Look, comes he not? comes he not?

Sec. Schol. What means Faustus?

Third Schol. Belike he is grown into some sickness being over-solitary.

First Schol. If it be so, we'll have physicians to cure him—'Tis but a surfeit; never fear, man.

Faust. A surfeit of deadly sin, that hath damned both body and soul.

Sec. Schol. Yes, Faustus, look up to heaven; remember God's mercies are infinite.

Faust. But Faustus' offence can ne'er be pardoned: the serpent that tempted Eve may be saved, but not Faustus. Ah, gentlemen, hear me with patience, and tremble not at my speeches! Though my heart pants and quivers to remember that I have been a

SCENE II. IN FAUSTUS' HOUSE.

Enter THE OLD MAN.

Old Man. Damned and unfortunate Faustus! He has deprived his soul of all divine benediction and is blaspheming the throne of God.

Enter DEVILS.

Satan has begun to torture me. I feel that God is trying my faith through this fire of torture. O, vile Satan, my faith in God will triumph over you. You bold devils, see how God scorns your vain efforts! Depart, you devils, for I am flying to God.

[*Exeunt.*

SCENE III. THE SAME.

Enter FAUSTUS with SCHOLARS.

Faust. Ah, my friends!

First Schol. What it is that pains you?

Faust. Ah my sweet friends, I wish I could live with you for ever. But I am damned eternally. See, is not the devil coming?

Sec. Schol. What do you mean, Sir?

Third Schol. Perhaps he is ill and tired of loneliness.

First Schol. In that case, let us call the physician, but there is no danger.

Faust. My disease is excess of sins, that has damned my body and soul alike.

Second Schol. Oh, Faustus, think of God's infinite mercies.

Faust. But the sins of Faustus can never be pardoned. It may be that the serpent (Satan) that tempted Eve, may be redeemed but there is no hope for Faustus. Friends, listen to me attentively and patiently. How my heart is thrilled to remember that I have been a

student here these thirty years. O, woul'd I had never seen Wertenberg, never read book! and what wonders I have done, all Germany, can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself, heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell, for ever,—hell ah, hell, for ever! Sweet friends, what shall become of Faustus, being in hell for ever?

Third Schol. Yet, Faustus; call on God.

Faust. On God, whom Faustus hath abjured! on God, whom Faustus hath blasphemed! Ah, my God, I would weep! but the devil draws in my tears. Gush forth blood, instead of tears! yea, life and soul! O, he stays my tongue! I would lift up my hands; but see, they hold them, they hold them!

All. Who, Faustus?

Faust. Lucifer and Mephistophilis. Ah gentlemen, I gave them my soul for my cunning!

All. God forbid!

Faust. God forbade it, indeed; but Faustus hath done it: for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood: the date is expired; the time will come, and he will fetch me.

First Schol. Why did not Faustus tell us of this before, that divines might have prayed for thee?

Faust. Oft have I thought to have done so; but the devil threatened to tear me in pieces, if I named God, to fetch both body and soul, if I once gave ear to divinity: and now 'tis too late. Gentlemen, away, lest you perish with me.

Sec. Schol. O, what shall we do to save Faustus?

Faust. Talk not of me, but save yourselves, and depart.

Third Schol. God will strengthen me, I will stay with Faustus.

student here for thirty years! I wish I had never visited Wertenburg and never read a book. The whole of Germany, even the whole world knows what wonders I have wrought. For these wonders I have lost Germany and lost the whole world, and abjured heaven itself, the holy, the blessed and the happy seat of God. For these I am damned to dwell in hell for ever. O, friends, I shall dwell in hell for ever; O, fearful thought, the damned hell!

Third Schol. O, Faustus turn your thoughts to God.

Faust. Shall I think of God, whom I have ever abjured and blasphemed? O God, I wish to repent and weep but the devil has dried up tears in my eyes. Let my blood flow out instead of tears! Let my life and soul pass out! But ah, the devil has held my tongue and hand! I can neither pray nor raise my hands to God.

All. Who has held your tongue and hand, Faustus?

Faust. Lucifer and Mephistophilis. Friends, I have sold my soul to them for this magic.

All. May God have mercy!

Faust. God warned me indeed, and yet I did it. I have lost the eternal blessings of heaven for the vain physical pleasures of twenty-four years. I have pledged a bond written in my own blood. The last day of the bond has expired! The time of doom has come and the devil will take me to hell.

First Schol. Why did you not tell us about it before, so that we might have prayed for you?

Faust. Often I thought of telling you all this, but the devil threatened me to cut me into pieces, if I uttered the name of God. They threatened to take away my body and soul both, if even once I turned my ears to the holy scriptures. Now it's too late. My friends, you depart, lest you be consumed with me.

Sec. Schol. O, what can we do for Faustus?

Faust. Don't think of me, and depart from here for your safety.

Third Schol. May God strengthen me to stay with Faustus in his last moments!

First Schol. Tempt not God, sweet friend, but let us into the next room, and there pray for him.

Faust. Ay, pray for me, pray for me; and what noise soever ye hear, come not unto me, for nothing can rescue me.

Sec. Schol. Pray thou, and we will pray that God have mercy upon thee.

Faust. Gentlemen, farewell: if I live till morning, I'll visit you; if not, Faustus is gone to hell.

All. Faustus, farewell.

[*Exeunt Scholars—The clock strikes eleven.*

Faust. Ah, Faustus.
Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually!
Stand still, you ever-moving spheres of heaven,
That time may cease, and midnight never come;
Fair Nature's eye, rise, rise again and make
Perpetual day; or let this hour be but
A year, month, a week a natural day,
That Faustus may repent and save his soul!
O lente, lente currite noctis equi!
The stars move still, time runs, the clock will strike,
The devil will come, and Faustus must be damn'd.
O, I'll leap up to my God!—Who pulls me down?—
See, see, where Christ's blood streams in the firmament!
One drop would save my soul, half a drop: ah, my Christ!—
Ah, rend not my heart for naming of my Christ!
Yet will I call on him: O, spare me, Lucifer!—
Where is it now? 'tis gone: and see, where God
Stretcheth out his arm, and bends his ireful brows!
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God!
No, no!
Then will I headlong run into the earth;
Earth, gape! O, no, it will not harbour me!
You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,

First Schol. Let us retire to the next room and pray to God.

Faust. Yes, pray for me, and whatever noise you may hear from my room, don't come to me, for no power can save me.

Sec. Schol. Pray to God, Faustus, and we shall all pray for you.

Faust. Farewell, sweet friends. If I live till the morning, I will meet you, otherwise believe that I have gone to hell to dwell there for ever.

All. Farewell, Faustus. [*Exeunt.*

[*The clock strikes eleven*].

Faust. Ah, Faustus, now there is only one hour left for you. Thereafter you will be damned for ever. O, planets of the sky, stop your motions so that time may stand still and midnight may never come. O, glorious sun, rise and give eternal light of the day. Let this one hour be extended into a year, a month, a week or even into one natural day, so that I may repent earnestly and save my soul. "O slowly, slowly, run, ye steeds of Night". O, the stars are moving on, time flies and the clock will soon strike twelve. Then the devil will come and Faustus will be damned for ever. O, let me leap up to God. But who pulls me down ? See the holy blood of Christ flowing in a stream through the sky. One single drop of the holy blood will redeem my soul. Don't torture my heart, Lucifer, for uttering the name of God. I must call on my Christ. O, Lucifer depart. God is extending his hand towards me and staring hard. You mountains and hills, fall on me and hide me from the scolding looks of God. Or let the earth eleave itself and hide me into its bowels. But no, even the earth does not harbour me. You stars that governed my birth and rule my destiny and allotted me to death and hell,

Now draw up Faustus, like a foggy mist,
Into the entrails of your labouring clouds,
That, when you vomit forth into the air,
My limbs may issue from your smoky mouths,
So that my soul may but ascend to heaven!

[*The clock strikes the half-hour.*

Ah, half the hour is past! will all be past anon.
O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd me,
Impose some end to my incessant pain.
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be saved!
O, no end is limited to damned souls!
Why wert thou not a creature wanting soul?
Or why is this immortal that thou hast?
Ah, Pythagoras' metempsychosis, were that true,
This soul should fly from me, and I be chang'd
Unto some brutish beast! all beasts are happy,
For, when they die,
Their souls are soon dissolv'd in elements;
But mine must live still to be plagu'd in hell.
Curs'd be the parents that engender'd me!
No, Faustus, curse thyself, curse Lucifer
That hath depriv'd thee of the joys of heaven.

[*The clock strikes twelve.*

O, it strikes, it strikes! Now, body, turn to air,
Or, Lucifer will bear thee quick to hell!

[*Thunder and lightning.*

O soul, be chang'd into little water drops,
And fall into the ocean, ne'er to be found!

Enter DEVILS.

My God, my God, look not so fierce on me!
Adders and serpents, let me breathe a while!
Ugly hell, gape not! come not, Lucifer!
I'll burn my books! Ah, Mephistophilis!

[*Exeunt Devils with Faustus.*

draw me, like a patch of mist, and hide me behind the veil of clouds. So that when the clouds burst into rains, my body may come down to the earth and my soul ascend to heaven.

[*The clock strikes the half-hour.*

Ah, half an hour is over. All will soon be over. O God, if you don't have mercy on me, then at last in the name of Lord Christ who has shed his blood for the redemption of all mankind, stop these painful thoughts which torture me so hard. Give me an assurance, God, that you will save my soul after a thousand years or even a hundred thousand years of torture in hell. But alas, there is no end to damned souls. O Faustus, why were you not born a creature without soul or why is your soul immortal? I wish the philosophy of Pythagoras were true, so that my soul may transmigrate from me and assume the form of some beast. All beasts are happy, because when they die, their souls dissolve into elements. But my soul, being immortal, will be damned for ever in hell. Cursed be the parents who gave me birth! No Faustus, curse yourself and curse Lucifer who has deprived you of the eternal blessings of heaven.

[*The clock strikes twelve.*

O, the clock strikes twelve. Let my body melt into air. Lucifer will immediately drag me to hell.

[*Thunder and lightning.*

O my soul, change yourself into small water drops and let them be lost into the ocean, never to be found again.

Enter DEVILS.

My God, look not so hard on me!
I see adders and serpents of hell.
Let me breathe a while. O, ugly black hell, don't open your gates for me. Lucifer, don't come. I will burn these books of magic. Ah, Mephistophilis!

[*Exeunt Devils with Faustus.*

Enter CHORUS.

Chor. Cut is the branch that might have grown full straight.
And burned is Apollo's laurel-bough,
That sometime grew within this learned man.
Faustus is gone : regard his hellish fall,
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practise more than heavenly power permits.

[*Exit.*

Terminat hora diem ; terminat auctor opus.

Enter CHORUS.

Chorus. The branch that might have borne ripe fruits, has been untimely cut down. The laurels of Apollo, the God of Learning, have been wasted in the death of this learned man. Faustus is dead. Let the wise men derive a lesson from his damnation in hell and nerve seek to discover things unwarranted by God. Let not scholars and wits practice those black arts which heavenly powers do not permit. [*Exit.*

"The hour ends the day ; the author ends his work."

By the grace of Almighty Allah
I taught this play to M.A. English
class at Times College Poonch Road
Samanabad, LHR. finished on /3/200
Hameed
3/2007

NOTES

[*Figures refer to lines.*]

Chorus. The Chorus was essentially an intrinsic feature of the Greek tragic drama. In the early Greek dramas, especially tragedies, the Chorus served several useful purposes before it was eventually eliminated. The lyric poetry sung by the Chorus helped to break the tension of the tragic scenes. Shakespeare secures this effect by the insertion of comic episodes. Again, in an age when scenery and scenic devices were practically unknown, the Chorus was made to give the description on the scenes, and suggest the atmosphere in which the play was moving. Shakespeare employs the Chorus for this purpose in his *Henry V*. But its most important function was to disclose to the audience the invisible and hidden spiritual forces that control the destiny of man and bring about the tragic incidents of the play. In the Elizabethan drama a Chorus came to mean an actor who spoke the Prologue and occasional passages of explanation or comment at the beginning of an Act. or at the close of the play. This practice was borrowed not so much from the Greek drama, where the functions of the Chorus are not quite the same, as from the old Miracle Plays, where this method served the purpose of introducing moralizing comments. The Chorus in *Dr. Faustus* speaks an explanatory Prologue here.

THE PROLOGUE.

Summary. The poet will not sing here of the fight of Mars against the Carthaginians, nor of the lovely luxuriance of the royal courts. The actors will, instead, take up representation of the fortunes of Dr. Faustus. Then the Chorus speaks of the birth of Faustus in Rhodes of Germany. Faustus goes to Wertenberg when he grows up. He makes progress in his studies and soon becomes a doctor, excelling in almost all the arts. But this makes

him conceited ; for he reverts to necromancy. The opening scene presents Faustus in his study ; with this announcement the Chorus takes leave.

Critical Comments. Marlowe here has kept to the form of the classical chorus in the Miracle plays. He gives in these few lines a sketch of the life of Dr. Faustus. We are acquained with what happened in his life, before we find him finally in his study, as described in the first scene.

1. **Thrasymene**—Lake Thrasymene is near Perugia in Central Italy. It was the scene of Hannibal's great victory over the Romans in the Second Punic War, B. C. 217. It is also believed that Marlowe here alludes to some contemporary play, now lost.

2. **Mars**—was the Roman War-God. **Mate**–This word is variously explained. Some explain it as "allied himself with". But it would be more correct to take the general sense of "defeat"; (*i.e.*, Mars defeated the Carthaginians) though the historical fact is that the Carthaginians under Hannibal routed the Romans.

9. **Appeal our plaud**—appeal for the applause which is our due.

12. **Rhodes**—Rhodes or Roda is in the Duchy of Saxe-Altenburg, near Weimar. It is given as the birthplace of Faustus in the "Faustbuch."

13. **Wertenberg**—*i. e.*, Wittenberg or Wertemberg. It is a famous German University town. Luther taught here. We find 'Wertemberg' used in the Quarto of 1604. This is incorrect. The real name is Wittenberg.

21. **His waxen wings**—This alludes to the fate of Icarus, son of Daedalus. Both father and son endeavoured to escape from Crete by means of wings made of feathers and wax. But Icarus flew too near the sun, and his wings melted. The fate of Faustus is also being compared with that of Icarus. Faustus also wished to go too far in his studies, and the result was disastrous, morally and spiritually. The fate of Faustus is intended as a warning

to other students. Marlowe who has been charged with atheism, does not seem to approve it. Faustus is censured for his imprudent vanity.

25. **Necromancy**—Calling up the spirits of the dead as Faustus does those of Alexander and others. It is derived from "Necros", a dead body, and "Menteia", prophesy ; but the former word was confused with the Latin "niger", black, and thus the term 'Black Art' was invented, meaning magic. **And glutted......necromancy**—*N. B.* Faustus's position should be carefully analysed. Till now he has pursued knowledge as an end in itself. He pushes his studies further, and lands himself on necromancy. Puffed up by knowledge he has become too daring and reckless. He does not think seriously of his soul. Later he signs away his soul to the devil that he may have command over the forces of Nature, that he may have knowledge, beauty, power, health, happiness, all at his service. It is no less an ambition than to be a master of the world.

27. **His chiefest bliss**—his salvation.

ACT I : SCENE I.

Summary. In the first scene we discover Faustus in his study. He is speaking to himself. He wants to choose a definite study-course. He at first thinks of Philosophy : but finds that to argue well is the only end of Logic. So he leaves it aside and takes up a book of medicine. The end of physic is said to be body's health and Faustus has attained that end. He has cured many people and he is quite famous. But Faustus is still the same common man ; he is unable to "make men to live eternally" or to raise dead men to life. So Faustus bids farewell to physic, and thinks of studying law. He reads a line and ponders on it ; "the study fits a mercenary drudge, who aims at nothing but external trash ;" So Faustus thinks that it is too servile and illiberal for him. Then he turns to the Bible. He reads a line stating that the wages of sin is Death. But this also does not suit his taste. So he finally chooses the art of necromancy. He gloats in imagination over the various deeds he will do after his mastery of the

'black art'. He will raise the wind and rend the clouds—things that kings and emperors are unable to do. He thinks that the magic art will open to him a world of profit and delight. He sends his servant Wagner to fetch the German magicians, Valdes and Cornelius. When they come Faustus starts discussing with them the way he can achieve his end—the mastery of magic. Valdes in reply speaks of the usefulness of this art. The subjects of every element will always be serviceable to the magicians, and will guard them whenever they please ; they will bring treasures from far off countries and lay them at their feet. Faustus is overjoyed to hear this, and he wants the two magicians to educate him in the rudiments of the art. They at last agree to dine with Faustus and to show him some of their magical feats.

Critical Comments. It should be noted that much of Marlowe is reflected in Faustus. So in Faustus's disregard for philosophy, physic and law, we actually find Marlowe's detestation of these things. For Marlowe, as a true embodiment of the Renaissance spirit, felt the emptiness of feudal philosophy. He with his contemporaries aspired for something new. This hunger for new art and new learning, we find in the character of Faustus. The first scene shows us how Faustus finally finds a new interest in the one unexplored region of the arts—the region of necromancy. In his rejecting other studies and in his choice of magic with the consequent risk to his soul the situation is clearly unfolded in the first scene. There is a serious under-tone, however, marked by the daring, reckless spirit of Faustus.

1. **Settle**—decide.

2. **Sound the depth of that thou wilt profess**—what thou wilt study most deeply.

3. **Commenc'd**—taken degree (of Doctor of Theology) ; this is an old University term.

4. **Level**—fix your ambition.

5. **Aristotle's works**—Aristotle's two treatises on logic were the 'Analytics'. In the Middle Ages these were supposed to sum up all philosophy. Marlowe commits

an error by taking the word 'Analytics' as singular (like 'Mathematics').

7. 'To argue well is the end of Logic.'

12. **Oncaymaeon**—This word is rather difficult to explain. In the Quarto of 1604 we have 'Oncaymaeon' which was changed in later editions to 'Economy'. In Aristotle, Oeconumia means simply household or state management of ways and means. But this is quite inapplicable here. Mr. Bullen suggests that the word should be read as 'On kai me on' meaning "being and not being *i.e.*, metaphysical philosophy. **Galen**—A Greek physician living from A. D. 130 to 201. He was regarded for many centuries the standard authority on medicine.

13. 'Where the philosopher leaves off, there the physician begins.'

16. "The supreme good of Medicine is health.'

19. **Aphorisms**—Maxims.

20. Faustus's skill was so esteemed, that his announcement of visits to be paid in his travels to certain towns were treasured in the public records.

23. **Yet art thou**—*N. B.* Faustus seems to have exhausted all sources of knowledge. There seems to be no end. Now there is a mood of dis-satisfaction in Faustus. And it drives him to the study of the forbidden art of magic. This spirit of exploration in the mental word is a true Renaissance spirit. The case of Faustus needs to be sympathetically considered.

27. **Justinian**—The Emperor Justinian of the sixth century, caused the great Codes of Roman Law to be drawn up.

28. 'If one and the same thing is bequeathed to two persons, the one shall take the thing, the other the value of the thing.'

31. "A father cannot disinherit his son, unless...........".

32. **Institute**—treatise on the principles of law. The 'institutes' were one of the great law texts issued by Justinian.

34. **Fits a mercenary drudge**—suits one who toils for mere profit.

35, **External trash**—some worthless reward, that may profit the body but not the soul or intellect.

38. **Jerome's Bible**—the Vulgate or Latin translation of the Bible, supposed to be translated by St. Jerome about the end of the 4th century A. D.

39. 'The wages of sin is death.'

41. Translated in the next line ; from I John, i. 8.

45. **Che sera**—Italian motto or proverb.

47. **Metaphysics**—treatises on supernatural matters.

49. **Lines, circles etc.**—the apparatus of magicians.

51-53. **O, What...............artizan**—*N. B.* It is love of power, immense, boundless and irresistible that attracts Faustus to necromancy. Worship of power in it is manifested in all the plays of Marlowe—is the dominant passion of his existence.

53. **Artizan**—artist.

61. **Gain a deity**—gain the superhuman power that belongs to 'a sound magician'.

51-60. *Explanation.* These beautiful lines present Faustus in a mood of exultation over the prospects of magic. He is thinking of the miracles that can be wrought by magic, and the joy, power and authority that are promised to the devoted magician.

Wonderful prospects of wealth, pleasures, power, honour and authority are promised to the studious magician. If I acquire proficiency in magic, I shall have full command over everything from one pole to the other. Earthly kings and emperors have limited authority and power. They command over their limited domains and kingdoms. They have no power over the mighty forces of nature, such as winds and clouds. But the dominion of authority of a great magician extends over all the regions that human

mind can conceive. A great magician is, therefore, as potent as a mighty god.

63. **The German Valdes**—The whole scenery of "Dr. Faustus" is laid in Germany. So the epithet 'German' seems rather peculiar. But Marlowe probably forgot of the intended German atmosphere of his play, thinking only of the English audience. It is not known, however, whom Marlowe intended by Valdes. **Cornelius**—Cornelius Agrippa was a famous magician and scholar of his day. He was the secretary to the Emperor Maximillian. His name is often found to be coupled with the legendary Faustus.

75. **These elements**—this world.

78. **Resolve me**—clear my mind.

81. **Orient**—pertaining to the East; hence, bright, lustrous.

82. **The new-found world**—America.

83. **Delicates**—delicacies.

86. **Wall.........brass**—The building of an encircling wall of brass around one's birthplace is one of the ancient aims of all magicians. Merlin intended to do this to his birthplace, Carmarthen, by the aid of his 'sprights' (Spenser, 'Faerie Queene'. Roger Bacon is also credited with promising to do this for England.

88. **Public schools**—The Universities.

91. **Our land**—The Empire. **The Prince of Parma**—was Alexander Farnese. He was Philip II's Governor and General in the Netherlands. He wished to invade England with the help of the invincible Armada. But strangely enough, the action of the play is taking place in the reign of Philip's father, Charles V. So the reference to the Prince of Parma and the siege of Antwerp are anachronisms.

94. **The fiery keel at Antwerp's bridge**—The Prince of Parma besieged Antwerp, 1584-5, and blocked the River Scheldt with a bridge of boats or ships, moored

strongly together, to prevent aid being brought by sea. This 'bridge' was destroyed by the Dutch by means of a fire ship—which the Spaniards remembered with terror when Drake attacked them in the same way at their anchorage in Calais Road, in 1588, the year in which this play was written.

80—92. *Explanation.* Faustus is meditating over the plans and schemes he would like to accomplish, if he gains proficiency in magic and necromancy. Magic will give him supreme authority over the spirits of hell, who will dance attendance on him and carry out his commands.

He says that he will bid them fly to India to fetch treasures of gold from there. He will further command them to explore all the seas and oceans for precious pearls. He will send them to all the corners of the newly discovered world (America) to bring lucious fruits and other delicacies from there. The spirits will read to him all the mysterious books of philosophy and reveal to him all the secrets of the kings and emperors of all foreign lands. He will further command the spirits to construct a wall of brass all round Germany for its unyielding fortification. He will also bid them redirect the flow of the river Rhine round the beautiful city of Wertenberg. He will, then, make the spirits provide silken garments to all the students of Germany who would look smartly dressed and bold. He is thinking of paying his soldiers in gold coins fetched by the spirits from foreign lands. He will expel Alexander Farnese, the Governor and General of the Netherlands from his country and rule as the supreme monarch over Germany. He will make the spirits invent even more strange and more potent armaments of war than Antwerp's bridge built by Prince of Parma over the river Scheldt. His attendant spirits will do all these services to him at his bidding.

102. **Receive no object**—Attend to nothing else ; or possibly, 'admit of no opposition'.

110. **Concise syllogisms**—Local arguments which are expressed neatly and pithily.

111. **Gravell'd**—puzzled.

112. **Flawering pride**—The best of the students.

114. **Musaeus**—is a sweet singer and the ancient mythology regards him as a son of Orpheus. Virgil in the 'Aeneid' mentions his name, and describes how the spirits of the dead come crowding eagerly round to listen to him in the Elysian Fields.

115. **Agrippa**—Marlowe here has committed an error by making Cornelius Agrippa two persons.

103—16. *Explanation.* In these lines Doctor Faustus makes his final declaration to study and practise magic and necromancy. The allurements of these black arts have taken him into their thrall.

So Faustus says to his magician friends, Valdes and Cornelius that it is magic and magic alone that has allured his heart. Therefore my friends help me in this field. I have already acquired fame and popularity in several other fields of knowledge and study. The greatest and the most promising students of Germany throng round me as the spirits of the dead are believed to have thronged round the famous musician, Musaeus, the son of Orpheus, when he visited the Elysian Fields. Now I want to excel in the field of magic and necromancy, whereby I may be regarded as powerful and wise as Agrippa was regarded in Europe.

119. **Moors**—The term Moors is applied indiscriminately to any dark skinned race. It is properly applied to the Mohammedan conquerors of Northern Africa and Spain. But here it is used in the case of American Indians whom the Spaniards enslaved.

123. **Almain rutters**—German horsemen.

124. **Lapland giants**—Lapland was more well-known for the existence of witches than for giants.

127. **The Queen of Love**—Venus.

129. **The golden fleece that yearly stuffs**—The

gold and silver brought to Spain annually by the Plate Fleet that sailed from Mexico.

117—31. *Explanation.* Doctor Faustus's magician friends, Valdes and Cornelius, further encourage him to study and practise magic and necromancy, by offering to him wonderful prospects of power and authority.

They told Faustus that the books of magic aided by his learning and their experience and guidance, will make all the three of them the most powerful men of Europe. The infernal spirits will serve on him as obediently as the Red Indians serve on their ruling Spanish Lords. They will guard them like lions when they bid them do so. And if they commanded them, they will follow them obediently like German horsemen. They will walk by their sides as the witches and giants of Lapland. Sometimes they will assume the form of graceful ladies or comely maidens possessing more fascinating eyes and more graceful creamy breasts than the goddess Venus herself. These spirits will run at their command to Venice for jewels and to America for gold and silver, bringing home all their treasures as the king of Spain annually brings from Mexico by the Plate Fleet. All that is needed is that learned Doctor Faustus should be firm and resolute in his determination to study and practise magic.

133. **Object it not**—bring not forward that objection.

137. **Well seen**—well learned.

141. **The Delphian Oracle**—is the great oracle at Delphi in Northern Greece, on the slope of Mount Parnassus. Apollo came here to inspire his priestess with the gift of prophecy.

152. **Wise Bacon**—Roger Bacon, the learned Franciscan friar of Oxford. He was much advanced in his scientific beliefs. So it was quite natural that in the thirteenth century his researches and discoveries were not looked upon with a fair eye, and his discoveries drew upon him the charge of magic. Greene, Marlowe's contemporary and rival, wrote a drama, entitled 'Fair Bacon and Friar Bungay'. **Albertus**—Magnus Albertus (1193—1280) was renowned as a theologian. But he was also a scientific enquirer. He too shared the charge of being a magician with Roger Bacon. And like him also he is said to have made a brazen head that could talk.

153. **Hebrew Psalter**—certain portions of scripture were used in magical incantations to call up spirits, and compel their obedience.

162. **Canvass every quiddity**—examine thoroughly into its nature and attributes.

ACT I : SCENE II.

Summary. The scene opens with conversation between two scholars. They meet Wagner, Faustus's servant and want to know about Faustus's whereabouts. Wagner at first tries to evade the question and jests. But being pressed by the two scholars he states that his master, Faustus, has gone to dine with the two magicians, Valdes and Cornelius. At this the two scholars are terrified. Both of them are grieved to find Faustus mixing with the notorious necromancers. But while the second Scholar hopes that the Rector may reform Faustus, the first one gives up all hopes.

Critical Comments. This short scene is inserted only to show us how deeply Dr. Faustus is loved by the scholars of the country. They are always anxious for Faustus's safety. The scene also informs us that Faustus is dining with the magicians. But more important than that is the introduction of Wagner. Marlowe has tried to bring in a comic element in his play through this character. So Wagner's words to the scholars are meant to be in a jest.

2. **Sic probo**—Thus I prove it.

4. **Boy**—servant.

5. **Sirrah**—a contemptuous form of 'sir'.

11. **Follows not**—is not a logical consequence.

12. **Licentiates**—the degree of licentiate was preliminary to a doctor's. **Stand upon**—insist upon.

17. **Ask my fellow**—By this Wagner means that if they ask his fellow companion whether he is a thief, he will bear him out that he is not, just as the First Scholar backs up the assertion of his friend, the Second Scholar, that Wagner said so and so.

21. **Corpus Naturale**—a natural body. **Mobile**—able to move.

23. **Phlegmatic**—not excitable.

25. **Place of Execution**—the reference is probably to the dining room where 'execution is done upon meat and drink.'

27. **Triumphed**—in logic.

28. **Set my countenance**—put on a formal look. **Precisian**—Puritan.

30. **This wine**—which he is carrying.

39. **Rector**—the Head of the University. The title is still in use in Germany and Scotland.

ACT I : SCENE III.

Summary. Here we find Faustus in a Grove. It is night, and Faustus is preparing to put in practice his magical knowledge. By his power he is able to call Mephistophilis, who at his bidding comes in the dress of a Franciscan friar. Mephistophilis tells him why he came to visit Faustus. He has heard Faustus abjure the Scriptures and Christ, and so has come in the hope to set his soul for Satan. Anyone found to be praying devoutly to the prince of Hell, is always damned. So this can be regarded as "the shortest cut for conjuring". At these words of Mephistophilis, Faustus more exuberantly declares that he holds Beelzebub as his only chief. Faustus then asks Mephistophilis about Lucifer or Satan. In reply the latter relates how he with all the other fallen angels was expelled from heaven and in what perpetual terror they stay in hell. Mephistophilis appeals to Faustus to leave aside his fancy for necromancy. But Faustus is passionate in his strong conviction that he will gain by serving Satan. He bids Mephistophilis go and inform Satan of his steadfast obedience to him. He then imagines how he will work after mastering necromancy.

Critical comments—In this scene Marlowe shows us how devoutly Faustus is attached to his new art. In the face of Mephistophilis's forbiddings, he passionately sticks to his passion for the 'black art'. The portrayal of Mephistophilis also is significant. He is not one of those awe-inspiring devils. On the contrary, here we find him in a rather repentant mood. We feel, as we hear him speak, that he is extremely sorry for his

action against God. His advice to Faustus to keep away from magic also reveals his good feeling for sinning man. Mephistophilis is not painted as a mocking devil but essentially a human figure. He has a balanced mind. He is a servant of the devil. If he seems to have a yearning for the joys of heaven he is reconciled to his condition—and he serves the devil and Faustus faithfully. Faustus's imagination travels through the 'Afric shore' and Spain ; by his magic he thinks he will be able to make these two countries tributaries to his own country. It must be noted here that in these lines, is hidden the reference to the drive towards wide-scale colonization by England in that period.

1. **Gloomy shadow of the earth**—Night, according to the ancients, was not a mere absence of light but a thing in itself.

2. **Orion's drizzling look**—Orion can be regarded as the constellation of winter. It is believed to be the forerunner of rain and wind.

3. **Antarctic**—southern.

4. **Welkin**—sky.

6. **Hest**—command.

9. **Anagrammatiz'd**—One very common method of magicians is to make new names by transposing existing words. This is known as 'Anagrammatizing'.

10. **Breviated**—abbreviated.

11. **Every adjunct to**—every star suspended in the heavens.

12. **Characters of signs**—These are the conventional symbols used to denote the twelve signs of the Zodiac. They are—The Ram, Scorpion, Water bearer, Fishes, Bull, Twins, Crab, Lion, Virgin, Balance, Archer and Goat. **Erring Stars**—The planets.

15—22. *Explanation.* "May the Gods of Acheron (the infernal regions) be propitious to me ! Farewell to the threefold deity of Jehovah. Hail, spirits of Fire, Air, and Water ! Beelzebub, Prince of the East, Monarch of burning hell, and Demogorgon, we propitiate you, that Mephistophilis may appear and rise ; (why lingerest thou ?) By Jehovah, Gehenna,

and the consecrated water which I now sprinkle and the sign of the cross which I now make, and by our vows, may Mephistophilis himself, devoted to our service, now rise."

18. **Beelzebub**—literally 'a lord of the flies'. **Demogorgon**—This is perhaps a corruption of Demiurgus, the evil, or at any rate partly evil, creator of the world, according to the Gnostic heretics of the first century.

19. **Mephistophilis**—in "Dr. Faustus" is a servant or deputy of Lucifer; in Goethe it appears to be a synonym for Satan himself.

20. **Quid tu moraris**—Literally, this word makes little sense. But some critics have endeavoured to read it "Quod tu moraris' meaning 'Why dost thou delay ?" **Gehennam**—the Hell of the Jews, a place of future punishment.

25. **Franciscan friar**—a friar or monk of the Order of St. Francis, founded in 1206 by Saint Francis of Assisi. Such friars are dedicated to poverty, celibacy, and obedience, and bound to live on alms and to renounce all possessions.

32. **Laureat**—crowned with laurel ; *i. e.*, of acknowledged merit.

34. 'For indeed thou rulest in the image of thy brother Mehistophilis.'

38. **Drop from her sphere**—magicians were believed to be able to do this.

46. **Per accident**—incidentally.

47. **Rack**—twist and distort into anagrams.

48. **Abjure**—renounce.

60. **Confounds**—makes no distinction between them.

61. **Ghost**—spirit. **Old Philosophers**—who did not believe in eternal reward of punishment after death.

83. **Passionate**—moved with passion or emotion.

91. **So he will**—provided that.

107. **Bind**—enclose.

108. **Continent to**—forming one with.

109. **Contributory**—tributary.

110. **Emperor**—the Holy Roman Emperor, who ruled Germany, Austria, etc. Charles V was the Emperor at this time.

103—12. *Explanation.* Having conveyed his decision to sell his soul to Lucifer through Mephistophilis, Doctor Faustus is meditating with exultation as to what wonders he would accomplish through magic and necromancy if Lucifer accepted his terms and conditions.

He says that if he had as many souls as there are stars in the sky, he would willingly surrender them to Mephistophilis. Through the aid of Mehistophilis, he will rise to be the supreme monarch of the world. He will make a bridge through air in order to cross seas and oceans along with his followers. He will join the hills of Africa with the shores of Spain and thereby make Africa a Province of Spain, and bring both of them under his dominion. He will not let the Roman Emperor, Charles V live and rule in his country. In fact, he will not permit any rival to flourish in Germany and he will rule as the supreme and sole monarch.

113. **Speculation**—contemplation.

Act I : Scene IV.

Summary. Wagner, Faustus's servant meets a Clown in a street. He asks the latter about his wages and whether he wishes to serve Wagner. Then Wagner gives him some money, and boasts about his power to fetch the devils. The Clown has no faith in his boastings, and makes ridicule of Wagner's devils. Wagner retorts by calling the devils Baliol and Belcher, at which the Clown runs amuck and craves Wagner's pardon. He finally decides to be Wagner's servant.

Critical Comments. This is one of the ever-disputed 'Clownage Scenes'. We do not know whether this is from Marlowe's hand. But we are certain that the first three lines are borrowed almost word for word from another play—'Taming of a Shrew'. It should be noted that this is not that play of the same title as by Shakespeare. The humorous element is nothing impressive in the scene.

2. **Swowns**—Zounds! It is a sort of vulgar oath; the original words being, 'God's wounds'.

3. **Pickadevaunts**—pointed beards, coming from the French "*pic a devant*".

4. **Quotha**—Quoth he! meaning "said he".

5. **Comings in**—wages.

8. **Bare**—half-clad.

13. **By'r lady**—by our Lady (The Virgin Mary).

16. **Qui mihi discipulus**—'He that is my disciple'. These happen to be the first words of a Latin poem of Elizabeth's time.

18. **In beaten silk**—silk on which were sewn plates of gold or silver, beaten thin. **Staves-acre**—Larkspur, used to destroy vermin.

19. **Guilders**—Dutch florins.

22. **Mass**—meaning "by the Mass".

23. **Counters**—coins.

33. **Baliol and Belcher**—These names are probably fictitious. The first name was perhaps suggested by Belial—or possibly that was what Wagner meant to say.

38. **Round Slop**—short and wide trunkhose, which clowns frequently wear in pantomimes.

62. **Diametarily**—Wagner wants to use a long word to impress the Clown and mispronounces in this way the word 'diametrically'.

63. 'To tread, as it were, in my steps'. Wagner, however, uses incorrect Latin.

ACT II : SCENE I.

Summary. The scene starts with a soliloquy of Faustus, who is wavering between selling his soul to Satan and going back to God. The Good Angel and the Bad Angel are againt brought in to symbolize the contradiction in his mind. As last the evil Angel wins, and Faustus decides to sacrifice hi soul. He summons Mephistophilis, who instructs him to stab his arm and sign the bond of the selling of his soul, with his own blood. Faustus readily agrees and hastens to do the

required thing. The privileges which Faustus is to gain by selling his soul to Satan are the following; First, he will be a spirit in form and substance; secondly, Mephistophilis shall be his servant; thirdly, Mephistophilis will do for him whatever he desires; fourthly, he shall remain invisible in his house; and lastly, he shall appear to Faustus at all times in any form or shape. Faustus then asks Mephistophilis about the whereabouts of Hell. Mephistophilis, in reply, tells him about the torture and pain of Hell; but Faustus disbelieves him and expresses the wish to have a wife. Mephistophilis, to please him, brings in a she-devil, he also lends Faustus many books on magic.

Critical Comments. This scene is wonderfully sketched by Marlowe. The indecision of Faustus, his mental conflict have been brilliantly revealed. The symbolical approach to this, in the form of the Good Angel and the Evil Angel, is also remarkably conceived. The signing of the bond is the final pact by which Faustus enters in possession of the earthly kingdom. But the debate within himself begins—whether the price he pays for it is not too high. Faustus is highly sensitive and intellectual. Reason speaks to him in the voice of the Evil Angel. But Faustus's passions and imagination which are coloured by medieval theory are projected into the Good Angel. Marlowe might be a pagan and sensualist, but, thanks to his dramatic art, he paints Faustus relative to his age, rightly called the Dark Age. There is so much bother about the soul. The damning of the soul was an important matter with the medieval theologist. The intellectuality and humanism of the Renaissance might have later readjusted the balance, but Marlowe's play, in persuance of the theme it deals with, gives much latitude to the unreason, obscurantism and superstition of the Middle Ages. We see then how doubt crosses Faustus's mind when he signs away his soul. It is medieval atmosphere and back-ground which give so much significance to Faustus's mental conflict. From the drab and uninteresting narration of the 'Faustbuch', Marlowe has lifted the whole scene to a supreme study of psychological mechanism.

3. **Boots it**—of what avail is it ?

14. **Offer........blood**—It is believed that in the Middle Ages, Magicians and Jews used to practise human sacrifice.

23. **Signiory of Embden**—the lordship of Emden, at the mouth of Ems in Northern Germany. It was once famous for being a great commercial port.

26. **Cast**—reckon up.

29. 'Come, come, Mephistophilis'.

32. **So**—provided that.

41. " 'Tis a consolation to the wretched to have had companions in woe."

42. "You, that torture others."

49. **Bind**—sign a bond with your blood.

53. **Proper**—own.

54. **Assure**—pledge.

61. **Congeals**—thickens.

64. **Bill**—document.

Stage Direction. **Chafer of coals**—a brazier of burning charcoal, the origin being from the French 'chauffer'.

73. 'It is finished.'

76. **Homo, fuge**—man, flee !

82. **Show**—pantomime.

102. **By these presents**—by this present document.

118. **In one self place**—one and the same.

115-22. *Explanation.* Having signed the bond in his own blood in favour of Lucifer, Doctor Faustus acquired full authority over Mephistophilis. Faustus asked him very subtle questions about astronomy and cosmography and Mephistophilis patiently replied to all of them. In these lines, Mephistophilis is explaining the situation and dimensions of hell.

Mephistophilis said that hell is situated in the under-world within the bowels of the earth. All the infernal spirits dwell here and are tortured for ever. In fact, hell is not confined to any one place, nor bound by any limitations of space. Wherer-ever the infernal spirits dwell, there is hell ; and wherever there is hell, the infernal spirits must be there. Briefly speaking, on the Doom's Day when the whole world will perish and when every creature will be purified, then all such places as are not included within the bounds of heaven, will form the hell.

135. **An**—if.

148. **Ceremonial toy**—idle, unmeaning ceremony. Marriage was considered as sacrement of the Church. Faustus being a disciple of Satan should not think about anything connected with the Church. So Mephistophilis objects so vehemently to his marriage.

151. **Penelope**—wife of Ulysses, king of Ithaca. During the long absence of her husband she was beset by suitors, whom she deceived by declaring that she must finish a robe before she could make up her mind, and every night she undid what she had done by day. The Odyssey describes Penelope as the type of a faithful wife.

152. **Saba**—The Queen of Sheba.

155. **Iterating**—repeating.

167. **Dispositions**—stations ; or perhaps referring to the good and bad influences attributed to the stars.

174. **I warrant thee**—I assure you that they contain what I say.

Act II : Scene II.

Summary. This scene again shows us Dr. Faustus struggling with a conflict in his mind. He accuses Mephistophilis of depriving him of the joys of heaven. But Mephistophilis tries to convince him of the inferiority of heaven. The Good Angel and the Evil Angel are again brought in to symbolize the conflict. Again the evil element wins in Faustus's mind and he tries to submit to his grim fate. He asks Mephistophilis questions about the elements, about hell and heaven, to which Mephistophilis gives satisfactory replies. But then he asks him who made the world, which Mephistophilis refuses to answer. This throws Faustus into a terrible fury and he denounces Hell. In his agony he calls for Christ. This at once brings in Lucifer, Beelzebub and Mephistophilis to the scene. They warn Faustus and forbid him to mention the name of Christ in future. They then bring by their magical powers the Seven Deadly Sins. They are Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery. Each of them is accosted by Faustus and their words disgust him. After this show Lucifer, with his attendants

takes leave, with a parting gift to Faustus, a book by which he will be able to turn himself into whatever shape he wishes.

Critical Comments. The scene reveals how Faustus has been entrapped by fate ; he has now no way to escape. The agony and the ever-deepening contradiction of his mind have been wonderfully traced by Marlowe. His scientific mind revolts at one time against the petty gains he gets from necromancy. But he has no power to give up. This attitude of Faustus will gradually deepen till the end of the play, when we shall find him repenting of his sins. Here Marlowe's own sentiments are being echoed. He tried desperately to be free from the bonds of Christianity ; but he ultimately had to give in. Faustus also, however desperately his desire is to practise necromancy and disown Christianity, is on the point of submitting to his old religion.

Dr. Faustus may be read, as it has been done by some, as a sermon against atheism. Marlowe's personal issue might not have a bearing upon it after all. Perhaps it is an experiment in atheism. The struggle in Dr. Faustus a Renaissance scholar with his liberated senses and intelligence, with his passion for knowledge and love of beauty, is just significant in that the medieval christian belief is a very tough job. However potent its irrationality was and however it tended to inhibit normal human impulses and desires, it was not so easy to discard it. The main interest is the struggle that goes on in Faustus's mind. The intellectual struggle takes place against the background of medieval theology, medieval ritual and practice, medieval inhibitions and obsessions. The appearance of the Seven Deadly Sins serves as a comic relief. Marlowe is rather apt to diversify serious with comic scenes.

13. **Yet**—even now.

14. **Thou art a spirit**—the word 'spirit' is used here to denote one who has lost his soul beyond redemption and therefore possesse no longer a hope of salvation but is as one of the spirits, whose destiny, for good or evil, is irrevocably fixed.

16. **Be I**—even if I be.

27. **Blind Homer**—referring to Homer, the Greek epic poet, who, as tradition holds, was blind.

28. **Alexander**—Paris, son of Priam (King of Troy), who loved and deserted Oenone, a nymph of Mt. Ida, Tennyson has described this in his Ollnone."

29. **He, that built, etc.**- Amphion, whose music drew even the rocks to build themselves up as he bade them.

26-82. *Explanation.* A fierce conflict between the noble and evil emotions is raging in the heart of Doctor Faustus. The idea that he has been eternally damned, terrifies him. So he is trying to pacify his agitation by thinking what miracles he has wrought through magic and what delights he has enjoyed.

He recollects with joy and satisfaction that he has raised the spirit of the great poet Homer to sing to him the love of Prince Paris for his beloved Oenone, a nymph of Mt. Ida, whom he, however, deserted afterwards. He has also raised the spirit of Amphion who, by his musical powers, drew the rocks to build themselves up in the form of a strong wall of fortification around Thebes. This Amphion together with Mephistophilis sang before Faustus. Having wrought so miraculous wonders and enjoyed such delights, there should be no cause for him to die in despair. He must not repent.

34. **Astrology**—meaning 'astronomy', for in those days the two words were not clearly distinguished.

37. **Centric**—Before the theory of Copernicus, the Ptolemaic theory was in vogue. This latter theory believed that the earth was the centre not only of the solar system but the universe. In days of Marlowe, the theory of Copernicus was just becoming known, and people hesitated to accept it.

38. **Spheres**—the old system imagined the "centric" earth surrounded by nine spheres.

39. **Mutually folded**—infolded, sphere within sphere.

42. **Terminine**—terminus. **The world's wide pole**—the poles of Zodiac.

44. **Erring**—wandering.

46. **Situ et tempore**—With regard to the direction in which they revolve (situ), and the time of their annual revolution (tempore).

49. **Zodiac**—the sun's path in the heavens.

53. **Double motion**—first on their own axis, and secondly in their orbit.

58. **Freshman's suppositions**—problems fit for students in their first year at college.

59. **Dominion or intelligentia**—presiding spirit.

63. **Empyreal** - the highest region of the universe, supposed to be composed of fire.

65. **Conjunctions**—In astrology, planets which were nearest to one another their influence being harmonious, were said to be in conjunction.

66. 'By reason of their unequal motion with regard to the whole system of the Universe."

72. **Move**—provoke.

84. **Raze**—graze.

88. **Interest**—right of property.

93. **Injure**—treat unjustly.

96. **Dam**—damnation.

104. **The Seven Deadly Sins**—These were favourite characters in the medieval Miracle Plays and Moralities. We often find in contemporary records, accounts of such characters in the festivities held to celebrate some marriage.

116. **Ovid's flea**—The reference is to a medieval Latin poem, 'De Pulice' (On the Flea), wrongly attributed to Ovid.

117. **Perriwig**—sixteenth century people usually wore this small wig. The word is a corruption of the French 'perruque', a wig.

120. **Cloth of arras**—tapestry, the word came from Arras, in Artois, where it was made.

131. **Case of rapiers**—pair of duelling swords kept in one case.

146. **Pension**—annuity.

147. **Bevers**—liquid refreshments taken between breakfast and dinner. The word 'beverage' comes from this word.

151. **Martlemas**—Martin-mass, the Feast of St. Martin (Nov., 11). It was not possible to keep alive the cattle in winter. So they were killed and salted in great numbers at the beginning of the winter season. Hence 'beef.'

153. **March beer**—beer brewed in March was considered to be of the best quality.

180. **Chary**—carefully.

Additional Notes. In the Elizabethan era, when researches in astronomy were not so advanced, it was believed that the planets were carried round each in its own sphere or hollow globe, invisible to us. These spheres were also supposed to fit one inside the other (*l.* 39). Outside the seven planetary spheres was the firmament or sphere of the fixed stars; beyond that was the Primum Mobile, the sphere which first moved and communicated movement to all the other spheres; outside that again, the empyreal heaven, consisting of elemental fire—hence the empyrean (*l.* 63).

Act III : Chorus.

Summary. The Chorus describes the next programme of Faustus. He becomes more interested to know about astronomy. He will now go to see the Pope at Rome and also to take part in "holy Peter's feast".

4. **Olympus**—a mountain in Thessaly, where the gods of Greece 'lived and lay reclined.'

6. **Yoky**—bearing the yoke.

1-10. *Explanation.* in the beginning of the third Act, chorus is reporting what secrets of astronomy and cosmography have been discovered by Faustus through the aid of the spirits whom he commands.

He says that Faustus has known mysterious secrets of astronomy by personally watching and observing the stars and planets in the sky as if reading the great book of Jupiter. Driven in a bright, golden chariot, drawn by a pair of dragons, ne scaled the high altitudes of Mount Olympus and from there he closely observed the clouds, planets, the stars, the tropics and all the different zones of the world. He observed every

heavenly body closely and minutely from the golden rim of the moon to the highest of the Primum Mobile, the first heavenly body that moved. Thereby he discovered all the secrets of astronomy and cosmography.

20. **Prove Cosmography**—examine the truth of the science which treats of the constructions of the universe.

24. **Holy Peter's feast**—St. Peter's Day (June 29).

25. **To this day**—today, or on this day.

ACT III : SCENE I.

Summary. This scene brings us into the privy-chamber of the Pope in Rome, and we find Faustus and Mephistophilis engaged in deep conversation. Faustus relates his travels. Both of them have gone to Trier, from there to Paris, then up to Naples and then to Venice, Padua and other famous cities, and now they have reached Rome. Mephistophilis acquaints Faustus with the geography of Rome. The city stands on seven hills; through the centre runs the river Tiber, over which are situated four bridges; and on one bridge, named Ponte Angelo, is erected a famous castle. Faustus, listening to the description of the city, wants to go for sight-seeing immediately. But Mephistophilis persuades him to stay and take part in the feast of St. Peter. Faustus decides to play some trick on the Pope, by being invisible. Soon the Pope, and the Cardinal of Lorrain enter, accompanied by Friars. Invisible Faustus snatches away dishes and plates from the Pope and creates a sort of sensation. They at last fly away, believing that there must be some ghost from Purgatory pestering them.

Critical Comments. The scene indirectly reveals Marlowe's contempt for the Pape and Cardinals of his day. It is a manifestation of anti-Popal bias. It is an indirect attack upon the gluttony, indolence and luxury of the priestly class. It has no artistic value in itself. Marlowe makes fun of the Church dignitaries and reveals their superstition and ignorance inspite of their superior spiritual pretensions. As for the construction of the scene, Marlowe has aimed at condensing the substance. Instead of going into details of Faustus's visit to foreign countries, Marlowe has just mentioned the names of the places visited by Faustus.

2. **Trier**—Treves is famous for its antiquities.

4. **Lakes**—ditches.

11. **Straight forth**—going in straight lines.

12. **Equivalents**—equal parts.

13. **Maro**—a name of the famous poet, Virgil. He was also known as magician and is represented as such in the medieval legends. He was buried at Naples.

14. **The way he cut**—this refers to the tunnel of Posilippo, near Naples. As it runs near the tomb of Virgil, medieval tradition believed that the tunnel must have been built by Virgil's magic power.

17. **Sumptuous temple**—probably St. Mark's at Venice. A comparison with the 'History of Dr. Faustus', from which Marlowe got the source of his play, will show us that Venice is meant.

21. **Erst**—once, formerly.

36. **Ponte Angelo**—built by the Emperor Hadrian.

37. **Castle**—of St. Angelo.

39. **Double cannons**—with double bores.

42. **Africa**—Egypt. The attribution to Julius Caesar is unhistorical.

44. **Styx etc.**—Styx, Acheron and Phlegethon were the three rivers of Hades, the infernal regions of Greek Mythology. There were two other rivers, named Cocytus ('river of wailing') and Lethe, the river of oblivion.

52. **Summum bonum**—highest delight.

Stage Direction. **Sonnet or Sennet**—a performance on the trumpet announcing some ceremony, specially the approach of royal pageant. **The Cardinal of Lorraine**—in the days of Marlowe, there were three cardinals of the great house of Guise, who played a prominent part in the religious politics of the time in France.

69. **Ha't**—have it.

73. **Pardon**—an indulgence, releasing the soul from Purgatory.

79. **Aware**—beware of.

82. **Bell etc**—this was the solemn form of excommunication in the Roman Church ; the bell was tolled, the book was used for the purpose, and three candles were extinguished.

89. **Maledicat Domnius**—May the Lord curse him.

94. **Et omnes Sancti**—and May all the saints curse him.

ACT IV : CHORUS.

Summary. After the tour of foreign countries and visit to rare places, Faustus returned to his country. His friends and relations congratulated him, and Faustus related to them his adventures. After this they asked him questions on astrology to which Faustus gave satisfactory answers. Soon Faustus won fame far and near, and he became a Royal favourite. King 'Carolus the Fifth' invited Faustus to feast in his palace and here we shall see Faustus giving demonstrations of his magical powers.

6. **Gratulate**—congratulate him on.
7. **Conference of**—conversation on.
11. **As**—That. **Wit**—intellect.

14. **Carolus**—Charles V, the great Emperor (1519-56) ; it is believed that the battles he won in Italy were due to the magical powers of Faustus.

ACT IV : SCENE I.

Summary. This short scene is about the conversation between Ralph and Robin, the Ostler. The latter has got hold of one of Faustus's conjuring books and tries to summon some spirits. Soon Ralph enters asking Robin to serve a gentleman who is waiting with his horse. Robin shows him the book and boasts about his powers. They finally decide to practise magic after cleaning the boots of the gentleman, whom they have kept waiting so long.

Critical Comments. This is another clownage scene. This scene, as well as the next scene, have no connection with the main theme. If these are left out, the harmony of the play will be injured. This has led critics to consider the two scenes as interpolations. But the scenes are significant from one point of view. They stand out clearly for the representation of

realistic characters on the English stage. Ralph and Robin are typical figures, taken up from the contemporary society of Marlowe.

11. **Roaring**—denoting a grand or a boisterous person. This was common Elizabethan slang.

22. **Ippocras**—a sort of spiced red wine. The name came from Hippocrates or Hippocras. **Tabern**—Tavern, from Latin '*taberna*'.

28. **Horse-bread**—A sort of coarse bread, a common food for horse.

ACT IV : SCENE II.

Summary. Robin and Ralph have stolen a goblet from Vintner's store. When the wine-seller comes to ask for the goblet, they refuse to give it up. Robin wants to delude the person by magic. The wine-seller searches them but finds no goblet. In order to practise magic on the wine-seller, Robin calls Mephistophilis, who enters and sets squibs on their backs. They run amuck and Ralph returns the goblet to the Vintner. Robin and Ralph beg pardon of Mephistophilis who transforms them into an ape and a dog respectively.

Critical Comments. The continuation of the previous scene in this scene has puzzled many critics. The explanation is, perhaps, that a scene may have dropped out between this scene and the previous one.

2. **Ecce, signum**—behold the sign !

3. **Simple purchase**—An easy gain. 'Purchase' is a thieve's slang for 'plunder.'

5. **Vintner**—wine-seller, inn-keeper.

6. **Gull**—cheat.

7. **Drawer**—the barman who draws the wine.

12. **&c.**—the actors are allowed to use whatever they wish to fill in the abuse.

17-18. **Burden honest men with a matter of truth**—lay upon them a charge affecting their honesty.

22. **Scour**—chastise. **Nomine**—In their nervous tension of awe, Ralph and Robin remember stray odd phrase out of the old Latin services.

Stage Direction. **Squibs**—fireworks.

33. "Sin of sins !"

35. "Pity us !"

38. **Awful**—full of awe.

46. **Villains**—base born persons.

50. **Enow**—enough.

ACT IV : SCENE III.

Summary. Faustus has come to the palace of the Emperor at Innsbruck. The Emperor praises Faustus for his famous miraculous powers, to which Faustus returns a humble reply. The Emperor then wants Faustus to bring back to life King Alexander and his paramour for once, to enable him to see how they lived. A certain knight interrupts Faustus at this moment and taunts him. Faustus however, sends Mephistophilis to bring in the spirits of Alexander and his paramour. They soon arrive and gratify the Emperor. He is much pleased with Faustus's skill. That knight is recalled at Faustus's request and is found to have grown two horns on his head. This has been due to Faustus's magic. Faustus, however, soon sets the knight free and takes his leave politely.

Critical Comments. The scene shows us only how Faustus won his way through at the Emperor's court. His way of putting things, his polite behaviour, the absence of vanity in him, and above all things his skill in practising magic,—all these enable him to get favour with the Royal power. Marlowe has also tried to introduce a sort of comic element by bringing in a knight who gets two horns on his head for interrupting Faustus's demonstrations.

4. **Familiar**—one that attends on you.

5. **List**—second person of the present tense of the verb 'list'; it has no inflexions in English. It means—'as it pleases you.'

10. **Prejudiced**—by being punished for sorcery.

15. **Nothing answerable**—not worthy of.

16. **For that**—because.

20. **Sometime**—at one time. **Set**—seated.

23. **Won.........such exploits**—won such great things.

30. **Pre-eminence**—pre-eminent men.

33. **Motion**—ingenuity.

35. **Cnuning**—ingenuity.

38. **Paramour**—sweetheart. Alexander's paramour was Thais, the Athenian.

47. **If it like**—if it pleases.

51. **Marry**—denoting (Virgin) Mary.

53. **Lively**—life-like. **Go to**—proceed.

58. **Presently**—at once.

62. **Diana**—Ovid in his Metamorphosis (Book III), describes the incident referred to here. Actaeon was a celebrated huntsman. One day as he was hunting, he saw the goddess of hunting, with her nymphs bathing, whereupon the goddess changed him into a stag, in which form he was torn to pieces by his 50 dogs on Mount Cithaeron.

67. **Meet with you anon**—deal with you soon.

Stage Direction. The play by the spirits is meant to be a dumb-show. This aspect of the play is a characteristic of the primitive Morality plays.

76. **Pleasant**—witty.

81. **Abuse**—misuse.

83. **Good**—'good fellow'.

89. **Injury**—insult.

91. **Requited**—paid you out.

Act IV : Scene IV.

Summary. Dr. Faustus now wishes to return home. He with Mephistophilis is passing through a green, when a horse-courser meets them. He wants to buy Faustus's horse for forty dollars. Faustus at first wants fifty dollars, but being entreated by Mephistophilis, he agrees to part with the

horse for forty dollars. He takes the money and tells the horse-courser that he will send the horse by his boy. He also asks the fellow not to take the horse into the water. The horse-courser then wants to know what to do if the horse becomes sick. Faustus at this is thrown into a terrible fury; he rages at the horse-courser and drives him away. Faustus is too tired now and he sleeps in his chair. Meanwhile the horse-courser returns. He has lost his horse by disregarding Faustus's advice and taking the horse into the water. He now wants back the forty dollars he has given to Faustus. In order to awake Faustus he pulls his leg, whereupon the leg comes off. This puts the horse-courser into a terrible fright. He runs away and Faustus gets back his leg again. Soon his servant Wagner comes in to inform him that the Duke of Vanholt wants to see his magic tricks. Faustus agrees to accept the invitation.

Critical Comments. This is another clownage scene. The interview with the Horse-courser is believed to take place after Faustus has reached Wittenburg, in his house. There is little of artistic interest in the construction of the scene.

10. **Horse-courser**—horse-dealer.
11. **Fustian**—a humorous blunder for 'Faustus'.
25. **At any hand**—in any event.
32. **Had but the quality of hey-ding-ding**—was only worth an old song; 'hey-ding-ding' is probably the word of an old song, now lost.

33. **God b' wi' ye**—God be with ye; the present form is 'good-bye'.

40. **Confound**—silence.
42. **Conceit**—thoughts.
43. **Quotha**—quoth he.
44. **Dr. Lopus**—was a Spanish Physician to Queen Elizabeth. He was bribed by Philip II to poison Elizabeth. But the plot was found out and he was tried and convicted in 1594, eight months after Marlowe's death. This proves that the scene is not from Marlowe's pen.

52. **Bottle**—truss. Compare 'look for a needle in a bottle of hay'.

55. **Snipper-Snapper**—a paltry-looking servant.

56. **Heypass**—juggler. The origin of the word lies in the formula 'hey, presto ! pass.'

82. **Ostry**—inn.

ACT IV : SCENE V.

Summary. Faustus shows his tricks at the court of the Duke of Vanholt. The Duke is much pleased and the Duchess wants to have something more. She wishes Faustus to bring a dish of ripe grapes for her. As it is January, it is rather difficult to get ripe grapes. But Faustus sends Mephistophilis, who comes back with the grapes. The Duchess was overjoyed and thanked Faustus.

12. **Meat**—food of any kind.

27. **Saba**—Sheba.

38. **Beholding**—indebted.

Additional Notes. In the edition of 1616, there is a scene preceding this scene. The preceding scene is about the horse-courser who relates his adventures in an inn. In that same edition the present scene is lengthened, by more clownage. Robin, Dick and other people come and disturb him while Faustus performs before the Duke. They all want to see Faustus and at last their wish is granted.

ACT V : SCENE I.

Summary—Faustus has been dining with a few scholars who have come to visit him. Faustus is in a very merry mood, and is ready to please the scholars. The latter have come to the conclusion after much discussion that the most beautiful lady in the world was Helen of Troy. So they now want to see her vision. Faustus soon satisfies them, and they take their leave. An Old Man enters meanwhile and admonishes Faustus for his mischief-makings. He warns Faustus that nothing but the mercy of the Saviour can save him. It seems at first that Faustus would repent. But Mephistophilis comes in and severely scolds him for abandoning Satan and returning to God. He threatens to tear his flesh 'piece-meal'. Faustus hurriedly agrees to confirm the former bond with his blood again. In return Mephistophilis brings in for the second time the apparition of Helen. Her beauty impresses Faustus who

kisses her and wants her to be his paramour. The Old Man enters again at this stage and reproves Faustus.

Critical Comments. This scene foretells the fate that is awaiting Faustus and which overtakes him in the next scene. The first words of Wagner denote that Faustus is already thinking of the inevitable future, though he appears to be sober amidst the scholars. But we can very well realize that his mental equilibrium is almost gone. Faustus is now grown desperate. He rejects the offer of the Old Man though he is more than half inclined to listen to him. Perhaps it is too late. His damned soul now seems to be eternally doomed. Helen's kiss might confer immortality upon him in his damned state. He seals his fate again. This is the most tragic moment in his life. The last exquisite moment of rapture—the world well lost for love and beauty—is the most poignant expression of Renaissance passion.

9. **Conference**—conversation.

11. **Determined with**—decided among ourselves.

22. **No other ways**—in no other way.

23. **Sir Paris**—the title 'Sir' was usually applied in the Middle Ages to kings, earls, knights, priests and even to classical personages.

24. **Spoils**—referring to Helen herself probably. **Dardania**—Troyland.

25. **Be silent............words**—*N. B.* Silence is enjoined when enchantment is wrought. Speech is destructive of it.

29. **Rape**—carrying off.

30. **Passeth all compare**—surpasses all comparison.

32. **Paragon**—model of excellence ; an extremely beautiful person. The word is of Italian origin.

41. **Repentant heaviness of**—grief repentant of.

44. **Flagitious**—deeply criminal.

45. **Commiseration**—the usual meaning is feelings of pity. But here the sense is 'begging for pity.'

36-47. *Explanation.* In these lines an Old Man admonishes Faustus for his mischief-making and irreligious deeds and ambitions. The Old Man appears as an incarnation of the Divine moral order. He warns Faustus that nothing but

the mercy of the Saviour can redeem his soul from eternal damnation.

He said to Faustus that he wished he could persuade him to give up the evil path of sin and magic and retrace his steps to the path of virtue and nobility. The path of virtue alone could conduct him to heaven, the seat of eternal peace and bliss. He persuaded him to repent heartily to discipline his body and to weep penitently for his misdeeds. Sincere repentance and earnest prayers for divine mercy would cleanse his heart of all the stains of Sin and Vice. His soul has been so deeply smeared with blackness of sin that nothing but the mercy of the Saviour can redeem it. The blood of Christ alone can wash his soul clean of all guilts.

50. **Calls for right**—claims its right.

52. **To do thee right**—to make atonement for.

61. **Heavy cheer**—a sad state of mind.

65. **Strives with**—strives against.

66. **Revolt**—return. **Piece-meal**—piece by piece.

75. **Drift**—natural tendency.

76. **Age**—old man.

83. **Glut**—fill to excess ; appease.

92. **Topless**—tallest, not overtopped by any other.

91—97. *Explanation.* Faustus has raised the spirit of Helen, the paragon of Greeks beauty. He means to make her his paramour. Intoxicated with her heavenly beauty he meditates—

"Was this the divine face of sweet Helen for whom thousands of Greek and Trojan ships were engaged in a fierce battle, resulting in the destruction of the magnificient castles and towers of Ilium ?" Imprinting a sweet kiss on her honied lips, Faustus remarked that it would make him immortal. Her sweet lips consumed his soul and he felt that he could have no identity of his own apart from her. He found all the blessings of heaven in those sweet lips and felt that everything apart from Helen was a trifle and trash.

100. **Menelaus**—He was the King of Sparta and the husband of Helen.

101. **Wear thy colours**—It was customary in the medieval ages for knights to wear their ladies' favours in the tournament. **Crest**—helmet.

102. **Achilles**—is the hero of the 'Iliad'. He was the son of Peleus, king of the Myrmidones, in Phthiotis, in Thessaly and of the Nereid Thetis. He took part in the Trojan War. He was invulnerable except in the heel. Paris killed him by an arrow which struck his heel.

107. **Hapless**—unlucky. **Semele**—was the daughter of Cadmus and Harmonia at Thebes. She was beloved of Zeus. But Hera, being jealous, induced her to ask Zeus to visit her in the same splendour and majesty as that in which he appeared to Hera. As Zeus swore to grant whatever she desired, he was obliged to appear before Semele in his fiery form, as the god of thunder, and Semele was consumed by lightning.

108. **Monarch of the sky**—may be either Jupiter for Apollo.

109. **Arethusa**—according to Greek mythology was a nymph of the famous fountain of Arethusa in the island of Ortygia near Syracuse. But Arethusa was not loved by Jupiter, nor by Apollo, as Marlowe wants us to believe. In Shelly's 'Arethusa' we find her to be the beloved of the River-God Alpheus.

104—10. *Explanation.* Faustus has raised the spirit of Helen in all her glory and charm. He describes her beauty thus:

Helen was more beautiful than the colourful horizon of the setting sun, or the evening sky decked with a thousand stars. She was brighter and more glorious than Jupiter himself, when he appeared before his beloved Semele, in his fiery form, as the god of thunder, and consumed her in his own lightning. She looked more glorious than the god Apollo when he appeared in all his glory before his beloved, Arethusa, the nymph of the fountain of her name. This graceful Helen, the paragon of Greek beauty, alone could be his paramour.

ACT V : SCENE II.

Summary. In this short scene the good Old Man is seen meditating over the fate of Faustus. The devils enter and torture him.

3. **Tribunal**—judgment seat.
4. **Sift**—try my faith.
8. **State**—power.

ACT V : SCENE III.

Summary. This scene brings before us the last day in Faustus's life. He is conversing with a few scholars who have come to visit him. Faustus is in a disturbed state of mind ; he is in perpetual fear and is always speaking of his coming death. The scholars think that he is ill and want to call in a physician. But Faustus says that his sin is unpardonable ; and he must remain in hell for ever. The scholars urge him to call upon God. Faustus then confesses to them that he has sold his soul to Lucifer and Mephistophilis. The scholars now take pity upon him and decide to pray for him. They take leave and Faustus is left alone. The clock strikes eleven and only one hour is left for Faustus, and then he will be taken to Hell. Faustus in his remarkable soliloquy passionately appeals to God to extend the remaining hour so that he might still repent. He wants to pray to God but something chokes him. He then seeks escape from the terrible fate. He wants the earth to split open so that he might run into the earth. He appeals to the stars to take him up amidst them. And now only half an hour is left. He appeals to God to impose some limit on his incessant pain in hell : he will not be able to bear eternal torture in Hell. Then the clock strikes twelve, and Faustus waits with trembling heart. The Devils enter and take away Faustus with them.

Critical Comments. This last scene of 'Dr. Faustus' is one of the most magnificent scenes in Marlowe's plays. The soliloquy of Faustus stands out as a remarkable speech along with the famous dramatic soliloquies in the whole range of English literature. The psychological peculiarity of Faustus's mind has been exquisitely painted by Marlowe. We can look through his transparent words to his repentant terror-struck soul. The wonderful poetry and pathos of the soliloquy touch the soul of every reader. The scene also presents powerfully the doctrine of Medieval Christianity—the obsession with sin and eternal suffering in hell. Marlowe's 'atheism' had to submit to this doctrinal philosophy and he had to make his hero a subject to this. Inspite of Marlowe's illusion about the real worth of such a doctrine, it cannot be denied that he created a penetrating

psychological study in the description of the last hour of Faustus. Faustus is already undergoing torture in hell. We cannot imagine a more agonizing utterance of a soul, possessed by the horror of Hell. It is a very powerfully conceived scene, revealing the death or a soul, struggling with its own fantasies and the delusions of Christian theology.

N. B. The scene burns itself into our memory. The pathetic and heroic figure of Faustns would be a lesson to all ages. It is a symbol and image of the mind and will be struggling to be free and cast off all mental prepossessions.

3. **Chamber-fellow**—companion who shared his room at the University.

10. **'Tis but a surfeit**—illness caused by indigestion.

69. **Spheres**—see Act II, Sc. II, line 38.

71. **Nature's eye**—the Sun.

69-74. *Explanation.* This is the last scene of the life of Faustus. Faustus is heartily repenting. The grim visions of death and dark hell have struck terror on him. The clock has struck eleven. An hour later his eternal damnation in hell will set in. He wishes that this one hour may never end.

He prays, how vain his prayer, that the movements of the planets of heaven may stop and thereby the motion of time suspended. If that were possible, midnight would never come. How he wishes the sun should rise and keep dazzling for ever, and thus withholding the midnight till eternity! He prayed to God to extend that one hour into one year, or a month, or a week or even into a natural day so that he may repent heartily and implore divene fogiveness and mercy.

75. "O slowly, slowly, run, ye steeds of Night." The line is from Ovid's 'Amores'.

90. **That reign'd at my nativity**—that were in the ascendant at the hour of my birth. The words carry an allusion to the old belief that the planets have much influence on a man's fortunes.

96. **So that**—provided that.

104. **No end is limited**—no limit is set.

107. **Pythagoras' metempsychosis**—Pythagoras was a celebrated Greek philosopher, and a native of Samos; he flourished in the times of Polycrates and Tarquinius Superbus (B. C. 540—510). He is said to have visited Egypt and many

countries of the East for the purpose of acquiring knowledge. And from Egypt he is supposed to have derived his theory of transmigration of souls. This theory is known as metempsychosis. He also paid great attention to arithmetic, and its application to weights, measures, and the theory of music.

107—12. *Explanation.* Continuing his sincere repentance for his misdeeds in the last hour of his life, Faustus finds relief in the theory of Pythagoras that the soul migrates from one life to another, and thereby the eternal damnation of his soul in hell will have an end however distant in time.

He wishes that the theory of Pythagoras were true. In that case his soul will fly and assume another form of life, even though it might be the form of a beast. Beasts are very happy because their soul cannot be damned to eternity. As soon as they die, their soul is dissolved into elements. But his soul, being immortal, will have to suffer eternal damnation in hell.

N. B. How Faustus wished that Pythagoras' Metempsychosis had been an alternative to eternal suffering in a Christian hell! Ultimately Marlowe makes a compromise with that obsession with sin which is such a typical feature of medieval belief and practice. Marlowe's atheism may be only skin-deep.

CHORUS.

Summary. The Chorus comments on the death of Faustus. It is a sort of moral to the play. Faustus had talents; but his untimely death brought on by his own misdeeds robbed him of his success. His ultimate fortune may teach the wise a lesson—not to practice anything 'more than heavenly power permits'. This tagging on of a moral seems to be least effective. But Marlowe seems to follow the practice of medieval writers.

125. **Apollo**—is the Father of the Muses, and the God of Learning. **Laurel-bough**—was the emblem of his.

126. **Sometime**—formerly.

129. **Only to wonder**—not to say into them further.

124—31. *Explanation.* This is the final report of the Chorus on the life and death of Doctor Faustus. He clearly suggests a moral from the life-story of Faustus.

The Chorus laments the untimely death of Faustus. The branch that might have borne ripe fruits has been cut down. The laurels of Apollo, the emblem of learning, have been dried up Faustus is dead. Let the wise men derive a moral from his life and death. Let none aspire after such knowledge and experiences as are forbidden by God. Let learned scholars shun the power and knowledge that heavenly power does not permit.

132. **Terminat etc.**—"The hour ends the day ; the author ends his work".

N.B. **Goethe's "Dr. Faust" and Marlowe's "Dr. Faustus"** —There is little truth in the belief that Goethe was indebted to Morlowe in the composition of 'Dr. Faust'. The first German translation of Marlowe's "Doctor Faustus" was published in 1818, while Goethe composed his First Part of 'Faust' in 1808. It was not until 1829, when in his old age he was hard at work upon the completion of the Second Part of 'Faust', that on being questioned as to Marlowe's "Dr. Faustus" he broke out into generous praise—"how greatly was it all planned !" If we are to speak of Goethe's indebtedness to Marlowe, it must be treated as an indirect, not as a direct, obligation.

How entirely independent Goethe's work is of his predecessor's is best seen in passages where the course of the action brings them into unavoidable contact, but where in the dramatic and poetic treatment a gulf of the ages seems to lie between them. For instance Marlowe has given the deepest importance to Faustus's contract with the Devil ; but Goethe treats it half ironically and the act is a mere incident in 'Faust'. In 'Dr. Faustus', the vision of Helen is hailed by an apostrophe of incomparable beauty ; but in the First Part of "Faust' it is only a trick bewitchment. So we see that there are differences between the two authors in their treatment of the story of 'Faustus' not to speak of differences in various additions and alterations.

But there is another point of view from which the two plays can be brought into comparison. Marlowe's "Dr. Faustus" is one of the most characteristic products of the latest and the most interesting phase of the English Renaissance. Distant consequents and an ardent amoral imagi-

nation fostered by those conquests in the mind of the Elizabethan intellectuals, helped to mould the life and character of that generation in an entirely new way. Marlowe's generation deemed nothing impossible to its efforts, and regarded nothing as sacred against approach, conquest, possession. A parallel of this can be found in the Germany of Goethe's age. The significant historical movement that dominated the spirit of the intellectual life of young Germany is commonly known as the period of 'Storm and Stress.' As the Elizabethan 'University Wits', the intellectuals of this period in Germany also were scornful of limits and were characterized by a love of nature which exhibited itself as a contempt for restraints. Both these movements—the one in Germany and the other in England—had elements of a kind of revivalism in them. Marlowe and his contemporaries counted it their chief glory to make it known how deep they had drunk of the Pierian spring; and the young combatants of the 'Storm and Stress' in Germany made Shakespeare the idol of their literary faith. And both these movements produced master-artists; from the English movement there came forth Shakespeare, master of himself and of his art; and as the 'Storm and Stress' of the young German movement calmed down, Goethe, whom hardly one of his associates in it refused to acknowledge as his leader, achieved a purification and refinement of his own powers, and was thus enable to point the way to a new and nobler humanism.

There is much difference in the magnitudes of the two plays. Goethe's 'Faust' is vaster than Marlowe's 'Dr. Faustus'. 'Faust' also gives a variety of situations and characters Goethe's 'Faust' is an admirable hero and draws our sympathy. He, inspite of his errors and mistakes, ultimately triumphs. He dies a happy and contented death realising that happiness lies in selfless service to humanity. But note the difference in 'Dr. Faustus'! Dr. Faustus is treated as a sinful man, responsible for his own disastrous end. Thus we can easily see that Goethe's 'Faust' has loftier purpose and ideal.

29.4.26

QUESTIONS AND ANSWERS

Q. 1. Write a note on Marlowe's conception of tragedy. (*Agra University*).

Ans. See *Introduction.*

Q. 2. "Marlowe was one of the greatest poets of the world whose work was cast by accident into an imperfect mould of drama."—Discuss. (*Agra University*).

Ans. Marlowe was more a poet than a dramatist. The marvellous descriptive passages and declamatory verses found in the plays of Marlowe give us a sort of idea of Marlowe's poetic excellence. Let us for a moment glance over the brilliant exclamation of Faustus on seeing the vision of Helen :

> "Was this the face that launch'd a thousand ships,
> And burnt the topless towers of Ilium ?
> Sweet Helen, make me immortal with a kiss."

These words followed by the long list of allusions, are in keeping with the style of the Elizabethan dramatic poets. This is the technique which we shall see in much developed form in the works of Shakespeare. What distinguishes Marlowe from his contemporaries is that he amalgamated the various dramatic styles in which his friends and contemporaries excelled ; he fused into one the lyric and the dramatic elements and created the Romantic tragedy, the triumph of which was to be accomplished by Shakespeare. His words describing the poetic instinct, in "Tamburlaine"

> "If all the pens that ever poets held
> Had fed the feeling of their master's thoughts,
> ....
> Yet should there hover in their restless heads
> One thought, one grace, one wonder, at the least,
> Which into words, no virtue can digest".

deserve notice also. Tamburlaine here becomes the mouthpiece of all who have yearned after the vision of absolute loveliness. The beauty of the captive maiden, Zenocrate, "lovelier than the love of Jove", moves Tamburlaine to rapturous utterance :

> "Zenocrate ; lovelier than the love of Jove,
> Brighter than is the silver Rhodope,

Fairer than whitest snow on Scythian hills,
Thy person is more worth to Tamburlaine,
Than the possession of the Persian crown,
Which gracious stars have promised at my birth."

In "Edward II" also we find Marlowe's poetic emotion reaching a high pitch towards the end of the drama. The last moment of Edward is drawn superbly. Only after his fall does Edward really begin to draw our sympathies. "The reluctant pangs of abdicating royalty" are really wonderfully painted on a large canvas by a few firm, vigorous and emotional patches of colour. Let us, for one moment, recall the scene in the Kenilworth castle, where the captive sovereign is bidden to surrender the crown. He hesitates to give up his precious crown :

"But stay awhile, let me be king till night,
That I may gaze upon the glittering crown ;
So shall my eyes receive their last content,
My head, the latest honour due to it."

This reminds us also of the agony of Faustus's last hour on this earth, painted superbly by Marlowe in "Dr. Faustus." All these go to show that Marlowe was one of the greatest poets of the world. Especially, his last play, "Edward II" shows that he could have developed into a mature poet, had time spared him.

The rhymed fragment of "Hero and Leander" takes some hints from Ovid and from the beautiful Greek poem made about the fifth century A. D. by the 'pseudo-Musaeus'. Marlowe, however, puts in more luxury and ornament in his poem, and what is strange is that he also introduces a streak of mischief ! He dissects the hesitations of Hero in a spirit of light irony ; and Leander argues, in scholastic style, against virginity in the abstract, heaping conceits on Hero's head. As to the poetic quality of the fragement, there are many minor discords, and the gold is mixed with alloy. But we forget all this when Marlowe forgets himself, in the scene of the feast of Adonis, in the lovers' tryst ; and when Leander speaks naturally and nobly :

"O shun me not, but hear me ere you go :
God knows, I cannot force love, as you do ;

My words shall be as spotless as my youth,
Full of simplicity and naked truth."

The poem is of the same Italianate species as "Venus and Adonis"; it is, however, nearer to humanity than the latter.

Marlowe, at some uncertain date, also translated Ovid's 'Amores' into couplets, and the first book of Lucan's 'Pharsalia' into blank verse. The Lucan, if a youthful exercise, shows distinct auguries of Marlowe's more potent style; but the sounding vehement rhetoric of the latin could not be the happiest of models.

These experiments in verse-composing are in many ways superior to those of his contemporaries. So the fact that Marlowe was originally a poet is quite clear.

But when all has been told, one fact remains; a question still hovers in the background of the reader's minds: why did Marlowe become a dramatist instead of a poet? In order to give a proper answer to this query we must also have some idea of the national situation in Elizabethan England.

The Renaissance in England brought in a new national awakening. The people suddenly became conscious of their national heritage; they began to feel that they must stir up. New things were happening around them. It was the age of Drake and Frobisher, colonisers who went round the world, plundering foreign lands and setting up colonies there. The voyagers came back with stories of foreign lands. Such descriptions of distant strange countries can be found in Shakespeare's 'Othello' where the Moor speaks of

"........antres vast and deserts idle,
Rough quarries, rocks and hills whose heads touch
heaven ....
And of the Cannibals that each other eat,
The anthropophagi, and men whose heads
Do grow beneath their shoulders."

Such stories not only conquered the hearts of girls like Desdemona, but also stimulated the imagination of poets like Marlowe. They gave vent to their feeling in their verses. Their imagination travelled in foreign countries. But the national awakening and the liberation of the mind from the shackles of feudal custom and tradition had a

different effect on the taste of the common people. They now could not remain satisfied with the reading of poetry. Their minds felt fascinated by tales of action and they also wanted to see this action. The only way to represent this action was through the medium of the stage. So the Elizabethan theatre developed. The poets turned playwrights. Almost all the famous poets of the time wrote dramas. They summarised, and gave expression to the spirit of the age in various types of plays. They used every conceivable means to stir the passion and excite the feelings of their audience. They glutted them with horrors, cudgelled their horny fibres into sensitiveness. Such a drama is the "Spanish Tragedy", by Thomas Kyd. By reason of its being full of movement and interest, of passion and emotion, it met with the approbation of the early British public.

So the contemporary situation turned Marlowe into a dramatist also. Without Renaissance, Marlowe would not have been a famous poet. The previous discussion reveals to us the super poetic qualities in Marlowe which had much room for development. But as he had to take up a new medium for the expression of his feelings, namely drama, Marlowe could not sufficiently give vent to his emotions through this unfamiliar medium. Consequently he could not develop his poetic style. In some isolated passages in his plays, we suddenly come across the poetic signatures of his imaginative soul, just as we often discover strokes of master-artists.

Inspite of the short space of time during which Marlowe exercised his literary activity, he revolutionised the English stage. He finally established and consecrated the alliance of Drama and Poetry by introducing blank verse, giving to dramatists the same advantages and possibilities as those enjoyed by the lyric poet. Marlowe came as the redeemer of English Drama from the slavery of rhyme.

So we find that it was a mere accident that turned Marlowe's genius to play-writing. This accident was the national awakening and the liberation of the mind in England, as a result of the Renaissance. The new medium, however, was a very imperfect dress for Marlowe's poetic instincts.

In "The Return from Parnassus" (1606), we find an appropriate judgment of Marlowe as a dramatist :

"Marlowe was happy in his buskin'd Muse,
Alas, unhappy in his life and end!
Pity it is, that wit so ill should dwell,
Wit lent from heaven, but vice sent from hell.
Our theatre hath lost, Pluto hath got
A tragic penman for driery plot."

Q. 3. (a) Give an estimate of Marlowe as a dramatist with special reference to "Dr. Faustus".

(b) Comment upon the comic scenes in "Dr. Faustus." Are they interpolated?

(c) Write a note on Marlowe's conception of tragedy.

(*Agra University*).

Ans. For answer to (*a*) *See General Introduction* and *Introduction to 'Dr. Faustus'*.

(*b*) The comic scenes of 'Dr. Faustus' deserve particular attention. The first comic scene which we come across with in the play, is Scene IV of Act I, where Wagner, Faustus's servant, meets a Clown in a street. The first three lines are said to be borrowed from a play entitled 'Taming of a Shrew' (not the play by Shakespeare). The Clown in the scene puns on words. This is the usual method adopted by Elizabethan dramatists in their plays. The humorous element here is also supplied by the pranks of the Clown when he tries to fly from the devils. Some critics regard the scene as an interpolation. But we think that such scenes are the best evidence that Marlowe had to consider the groundlings, whose palates had to be pleased in this manner. The appearance of the Seven Deadly Sins in Scene II of Act II, is also meant to serve as a comic relief. The scene all along is in a serious tone. But Marlowe was keen on diversifying the serious element by bringing in comic scenes. Scene I of Act III is also a comic scene. But this scene has a special importance, for it reveals Marlowe's contempt for the papal dignitaries and the churchmen. He makes Faustus play tricks on them and tries to evoke amusement. This scene is rather an expression of the satirical vein in Marlowe's mind. Such a spirit of satire was fostered by the Renaissance, which had liberated the minds of people, exposed the shams and hypocrisy of the priests, and enabled them to attack them. The next two scenes, Scenes I & II of Act IV, are in all probability

interpolations. They have no connection with the main theme of the drama. The portrayal of the realistic characters in Ralph and Robin is, however, significant. Scene IV of Act IV, is another comic scene; where Faustus meets the horse-courser. The pulling off of the leg of Faustus and other such incidents supply very cheap jokes. They can only please the groundlings.

An analysis of all the comic scenes of 'Dr. Faustus' reveals to us that there is little of humour in the scenes. Where Shakespeare's clowns are made to speak philosophical words in the form of humour, Marlowe's humorous figures can only utter light jokes. There is not a single sentence spoken by any character in the play, which reveals subtle humour. This has led critics to conclude that Marlowe had no sense of humour. There can be no explanation for the introduction of these comic scenes in the play, except that he perhaps wished to please the common populace, who were supposed to be incapable of understanding subtle humour.

(*c*) Marlowe's conception of tragedy was coloured by the existing situation in England. Before him English drama was struggling between the formalism of the classicists and the horror-glutted plays of the Senecan tragedians. Marlowe entered the stage to relieve English drama from this critical juncture. He felt that if English drama was to survive, it must free itself from the limitations set by the classical school of dramatists. At the same time a new theme must also be introduced in the drama. Thus Marlowe's aim was two-fold. He wanted to change the form and also the content of the drama.

Marlowe saw that the romantic drama of the public theatres had a great future before it. He saw that the playwrights of the classical school had discovered to the right dramatic metre —the blank verse. But it had to be properly exploited. Blank verse hitherto had been used in the classic drama, or in Court Comedy only, while the romantic drama had availed itself on rhyme as its vehicle of form. Marlowe adopted blank verse for the Romantic Drama. He changed the structure of the blank verse and made it more flexible.

But the change introduced in the content of the drama by Marlowe was more important. In medieval dramas,

tragedy was a thing of princes only. But Marlowe made his heroes come up from common classes. In the contemporary dramas, written under the influence of Seneca, tragedy was a matter of suicide, murder, insanity, ghosts, and villains. There was little of human emotions. But Marlowe introduced common human sentiments; passion longing, arrogance, jealousy, etc. In fact, Marlowe's heroes are studies in human psychology. His plays were the first attempts to portray perfectly the workings in a man's mind. Shakespeare's way to success was lighted by these plays of Marlowe.

So Marlowe's conception of tragedy lies in this; his heroes fight on to reach their goal of success; but in their attempt they fail and though they are killed, the main interest of the plays lies in watching them fight heroically. His conception of tragedy can be best found in his Prologue to 'Tamburlaine':

> "From jigging veins of rhyming mother-wits,
> And such conceits as clownage keeps in pay,
> We'll lead you to the stately tent of war,
> Where you shall hear the Scythian Tamburlaine
> Threatening the world with high astounding terms."

Q. 4. "It is remarkable for singleness of aim and simplicity of construction." "His tragedy (Dr. Faustus) is without a plot". How do you reconcile these views?

Ans. It is true that *Dr. Faustus* is without a plot—just a string of loose scenes. Some of the scenes (one or two comic scenes, however, necessary as a relief) might be dropped without detriment to the interest of the play. In fact Marlowe did not seem to have a sense of plot-construction. In none of his plays except *Edward II* does he come to a near approach to a plot. He has his own idea of writing a play. It is mostly a one-man show. The protagonist dominates the stage. Other characters play a very insignificant part. They are here, if possible, to set off the prominence of the main hero. When a play is made on such a principle, there is little room for individualization of character. The personality of the hero alone is focussed into blending light. The dramatist is interested in the main hero and in the development of his personality, and in the clash of wills and circumstances in which he may be involved

—and the reader has got to be interested in the same. Marlowe knows how to make his hero interesting and sometimes subtle. Dr. Faustus, for example, is an attractive figure—and is not without society. His desire for the limitless, which is a characteristic of Marlowe's heroes (in this case, the quest of knowledge and experience) is one thing that will ever intrigue the reader's mind. Secondly, his love of pleasure and beauty which, as we know, results from the rehabilitation of human instincts and senses—a gift of the Renaissance—as contrasted with the inhibitions of the Middle Ages—makes him essentially a human character. Thirdly, the conflict in his mind, first latent and then assuming an even acuter form, for discarding traditional belief and practice, creates the main interest of the play. It is noteworthy that the play is relative to the age to which it belongs. If Marlowe had painted Faustus as a fully liberated and independent *rationalist*, the play would have been very ineffective. It is the sense of proportion and balance which distinguishes the play—which seems to be rather remarkable in Marlowe with his impetuous passions, longings and visions. If the play is without a plot, we understand why it does not fail in effect. Dr. Faustus with his illimitable passions and desires, with his zest for life, with his love of pleasure and beauty, concentrates our interest from the very beginning. The character and personality of Dr. Faustus—his struggle to escape from damnation which he incurs as the price for his quest of knowledge, power, pleasure, beauty—which begins to acquire a tremendous interest of its own as the play advances, give a singular unity to the play. Whether it has a plot or not seems to be of little consequence. The play achieves unity of purpose and action what a good plot could have secured.

Q. 5. "Marlowe is said to have been tainted with atheistical positions, to have denied God and trinity." Examine the question with reference to Dr. Faustus.

Ans. The dramatist, as a rule, practises an objective, impersonal art. He keeps himself in the background while he lets his characters fret and strut an hour upon the stage. He has nothing or very little to do personally with these characters. They are his dream-children. And they seem to have been disowned when they are sent forth into the

world. It is with this idea that we read a play. We do not expect to see the writer's character and personality laid bare in his plays. The characters he creates, are certainly intended to be *objective* studies. Nevertheless, we do discover the mysteries of the dramatist's mind and personality in the cast of his characters—no more than a mere shadowing forth. We know that Shakespeare's characters talk Shakespeare's language and sometimes have his large-heartedness and humanity—and even majesty of grief (as in King Lear). But we do not certainly identify the sentiments, wills, action and behaviour of any character with those of the dramatist himself. Shakespeare is no doubt greater than his Lear, or his Hamlet, or his Prospero.

Here the question is whether Marlowe should be identified with his Dr. Faustus. Marlowe lived a wild life and died a violent death. He was of the Renaissance Bohemian type. It is believed too that he must have drifted to atheism as was so common with the intellectual Bohemians of the age of the Renaissance. So it is assumed that Marlowe has projected much of himself into Dr. Faustus. Faustus's case is Marlowe's case then. Faustus signs away his soul to the devil. He wins the world, but he loses his soul. Is he happy over this barter ? No, therein lies the crux of the tragedy. If Marlowe reflects his own temperament and attitude in the play it seems to have been a sort of experiment. The play, finally shows that atheistical position is untenable. It may be argued that Faustus's case is a concession to orthodoxy of the Catholic church doctrine. It is not even a protest against the spiritual obscurantism of the age.

It may reasonably be contended that Marlowe takes a hypothetical case. And that is Dr. Faustus. Faustus cannot stick to his original position—to his independent judgment and rationality—and finally surrenders to the orthodox church. It may be said that it is a triumph of orthodoxy, irrationality and obscurantism. If we are to interpret Marlowe by Dr. Faustus, we should say that if Marlowe drifted into atheism, he must have retraced his steps.

Q. 6. Comment on Marlowe's characters and personality as revealed in *Dr. Faustus.*

Ans. See *Introduction and Answer* to Q. 5.

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Q. 7. Examine the sources of the play.

Ans. See *Introduction.*

Q. 8. 'The play is conceived on noble lines, and the beginning and end are worthily executed."—Discuss.

Ans. The play may be defective in plot, the plot is woven round the personality of Dr. Faustus, and from the beginning he engages all our interest and attention, which are not lost till the end. In the first scene we discover Faustus in his study. The quest of his life is knowledge and power that knowledge gives. But he is not satisfied with all that he has won. He is now attracted to necromancy. This will give him power he aspired after—in fact, mastery over all forces, material and spiritual. It is a damnable practice—and he is well aware of the risk he runs. But he desires mastery of the world above everything else, whatever the cost. This recklessness of spirit cannot but command admiration. It is the result of his liberated will and intelligence. We ought not to forget that. We are not judging him as a Christian theologian. He does admit the existence of sin :

> "If we say that we have no sin, we deceive ourselves,
> and there's no truth in us."

These are not his own words. But he defines his attitude in the next two lines :

> "Why then, belike we must sin and so consequently die,
> Ay, we must die an everlasting death."

His freedom of intellect may well challenge damnation. After all sin may be an illusion. "There is nothing good or ill but thinking makes it so"—and that is from Hamlet. In his wild speculation, Hamlet too probed the problem. In any event Faustus's intellect which has explored all knowledge and which has been liberated by knowledge, puts him into a challenging mood. The whole situation is thus clearly unfolded in the first scene. Faustus seems to have exhausted all knowledge, and it leaves him unsatisfied. Now he is going to study magic—and it will give him command over everything in the world. He knows the risk he is running—the damnation of his soul. "Belike we must sin, and so consequently die."

But it does not seem to matter much to him, at the moment he wins power over the means of existence and as long he can exercise that power, however short its duration. This is the situation, and it is worked out to its-logical consequence in the last scene, in which resounds the cry of a lost soul. It is the tragedy of a lost soul.

The first scene is as gripping as the last scene. There is the hint of an irretrievable tragedy in the first scene. Its development is traced through subsequent scenes, particularly in those scenes in which the conflict heightens—and Faustus seems to be rushing on to his doom. It is the most poignant scene in any drama. There is no escape for him now. He is frantic with despair. The first scene and the last scene are equally effective—and the last scene is most impressive. And there is nothing preposterous about the conclusion. The despair and final surrender of a human soul that defies sin in its quest of knowledge and power could not have been more tragically painted. The final solution is reached on the line of Christian theology. Marlowe has been true to the age in which he lived.

Q. 9. Analyse the function of Mephistophilis in the play.

Ans. Mephistophilis acts as the agent of Satan. Faustus has direct dealings with Mephistophilis. When he signs away his soul to Satan, Mephistophilis is entirely at the service of Faustus. All the wonderful things that are wrought by Faustus are due to the help of Mephistophilis. The development of the action then partly depends on Mephistophilis.

Mephistophilis acts as the functionary of Satan, but he does not certainly influence the decision of Faustus in any matter. On the other hand he warned Faustus against entering into a pact with Satan. And if Faustus had any illusions about hell, Mephistophilis disperses them. Mephistophilis though a devil himself, has something of grace and refinement, and his association with Faustus does not drag him down. He must have been painted at heart at witnessing Faustus's self-will, leading to his irrevocable choice and then the damnation of the soul.

After Faustus has signed the pact, Mephistophilis has got to defend the interests of his master. He serves Faustus

all right and executes all his orders. Now the pact Faustus has signed, cuts both ways. Faustus commands the services of Mephistophilis, and that by virtue of the pact; but the pact also gives Mephistophilis power over Faustus. If Faustus rebels against Satan, the position will be reversed at once—Mephistophilis becoming his master at once, and chaining him down at once to obedience to Satan.

Q. 10. Trace the influence of the Renaissance on Dr. Faustus.

Ans. See *Introduction*.

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D. Faustus